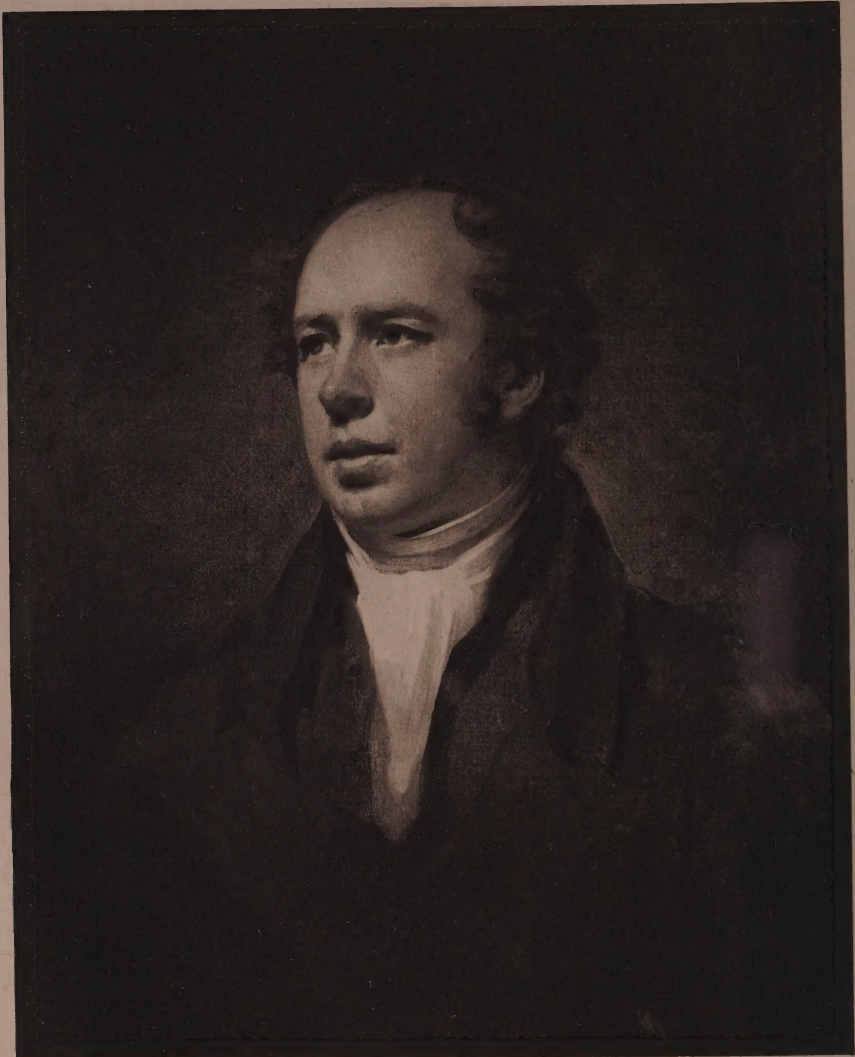


JOHN THOMSON OF DUDDINGSTON



Photographed by Assar & Sons.

John Thomson

From the Painting by Sir Henry Raeburn, in the possession of Col. Stirling of Keir

JOHN THOMSON OF DUDDINGSTON

LANDSCAPE PAINTER

HIS LIFE AND WORK, WITH SOME REMARKS ON
THE PRACTICE, PURPOSE AND PHILOSOPHY OF ART

BY

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OLIVER AND BOYD

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1919

TO
ALL ADMIRERS OF THE PAINTER'S GENIUS
I DEDICATE THIS BOOK

PREFACE

MANY years have elapsed since this volume was begun ; the scope of the work, greatly extended beyond the original intention, accounts for the long delay in publication.

With regard to the arrangement of the volume the biographical section, being of secondary importance to the artist's art, is given a separate place in the second part of the book. This distinct separation of the critical and biographical matter affords a readier opportunity for consecutive and constructive reasoning in the first case and for an informed and uninterrupted narrative in the second.

Little need be said here of my critical attitude towards Thomson's art. Where I differ from the conclusions of other writers I differ in a spirit of friendliness ; I allow to others the same freedom of opinion I claim for myself. In this connection I may remark that those who many years ago saw the rough notes for this work have commented upon "the prescience which anticipated" many of the views on art uttered in the interval by artists and writers like Rodin, Haldane Macfall, Ludovici and others. The explanation seems to be that it is the province of the art-writer not necessarily to be original but faithful to his mission as preacher of the eternal principles of art which require to be re-stated again and again. Thus, whatever may seem to be new or original in the present volume has doubtless been felt or spoken in times long past. To

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those of reverent mind and loving heart the spirit that is in Nature and in all things gives unfailing insight. This conclusion is supported by the fact that I have occasionally found in early volumes on art opinions which I had already arrived at by independent thought. Of this matter I treat fully in the critical section. My employment of technical terms in the critical section will be found, I think, no obstacle even to the novice in art; while—to touch upon a minor point—the reason for my alternate use of the capital or small letter in words like ‘Nature’ and ‘Masters’ should be apparent to my readers. The source of the critical extracts given in the critical section is indicated in the bibliography at the end of the appendix.

Concerning the biography of the artist a critic of Thomson said to me years ago that it would greatly surprise him if any fresh facts about the artist could be found. The seemingly all too scanty surviving records of the artist’s life certainly appeared then to have been thoroughly gleaned. In spite of this unalluring outlook I have been able to add substantially to the record of the artist’s life and to correct several erroneous impressions regarding his career. For this success I am largely indebted to the courteous and willing aid accorded me by the Press of the United Kingdom, Canada, New Zealand, Australia and America. Particularly valuable information was obtained through the columns of ‘The Scotsman,’ ‘The Times’ and ‘The Standard.’ This Press assistance also enabled me to add considerably to the list of the artist’s pictures. In dealing with the familiar facts of the artist’s life I have kept close to the original sources of information, but in so doing I have zealously preserved my independent judgment and my own style of literary expression.

Immediately following the biographical section will be

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found a brief summary of the annals of Dailly and Duddingston, localities closely connected with the artist's career.

The few brief notes which are inserted at the end of the book, while not absolutely indispensable to the subject-matter, help to amplify or support certain references or statements in the text.

In addition to the lists of the artist's engraved and exhibited works and other information the appendix contains a descriptive catalogue of his pictures, with names of owners and their places of abode. The preparation of the appendix, and more especially the compiling of the catalogue, in which the chief features of the composition of each picture are given for purposes of future identification, have entailed immense labour. I very cordially thank the owners for the facilities they have afforded me of inspecting pictures in their possession, and for other assistance which has proved valuable for quick identification of examples of Thomson's art. Much of the appendix matter has never before been gathered together in a book. The catalogue is primarily a descriptive one; where criticisms or notes on pictures occur they are intended to emphasise qualities which may aid in the identification of particular works. In certain instances the title of a picture sufficiently describes the work. A number of important, but hitherto unrecorded examples of the artist will be found in the catalogue. Notification of a few pictures near the end of the catalogue reached me too late for personal inspection of them before going to Press. The present catalogue does not claim to be a complete compendium of the artist's productions; reference to the lists of his exhibited, engraved and auction works will reveal particular pictures, the whereabouts of which, in spite of persevering search, still remain unknown. Other pictures apparently unmentioned in the catalogue are in all probability included

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in it under merely descriptive titles. I have, with few exceptions, excluded from the catalogue works hopelessly ruined or darkened by bitumen, or destroyed by rash or incompetent restorers. But I have not hesitated to include some of the artist's very early and even very inferior productions. This is a departure from customary critical procedure which too often shows an almost dishonest disinclination to admit the existence or the genuineness of such works. I have never been able to find any valid reason why the lesser or inferior works, and even the worst failures in art, of a master need be either apologised for or denied. Indeed, these works can sometimes be of great interest both to the student and the connoisseur. The dimensions of the pictures, as given in the catalogue, are, for the most part, the sizes within the frames—the 'sight' size. From about three-eighths of an inch to one inch of a canvas is usually hidden in the 'check' of a frame; the exception, of course, is when a canvas has been fitted into a frame much too small for it, with the 'check' of the frame chiselled out to admit it. Various errors in sizes, titles and other details, as given in older lists, have been corrected.

The illustrations are not invariably taken from the artist's best works; the aim has been to illustrate not only some of the best of the artist's surviving works but also some of his average creations. One or two plates are included to illustrate methods of handling, in so far as the process-block will allow, while the plate of 'Ravensheugh Castle' in the Bowhill Collection is partly to show the injurious result of the action of bitumen upon the forepart of a picture. Let the reader observe the indeterminate jumble of the foreground and right side of the work just mentioned. Various circumstances prevented the inclusion of certain desirable examples. The process-block illustrations are not in every case entirely

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successful transcripts of the original pictures. The fault is not in the process-block itself, but in the fact that certain tones and colours in pictures do not photograph well. The lighting, values and tones of a picture may register falsely when photographed ; skies may be weakened or may almost disappear, while the false registering of the lights and half-tones may, as in the case of the plates of 'Fast Castle—A Storm' and 'Glen Feshie,' sensibly lessen the impressive power or beauty of the subject. Expert opinion, in this instance, however, favoured the use of the process-block—which has its special advantages—in preference to the colour-process as a means of illustration. My thanks are due to owners of works illustrated for sanction to photograph and reproduce the pictures in their collections. I specially acknowledge the kind permission of Colonel Stirling of Keir to reproduce as the photogravure frontispiece of this book his fine portrait of the artist by Raeburn.

It will be difficult and indeed impossible for me to acknowledge in a preface the many kindnesses and sympathetic assistance rendered me during the progress of the work—a work which has certainly been attended with unusual difficulties, arduous toil, anxiety and sometimes almost insurmountable discouragement. For all this kindness and consideration I am sincerely grateful. I was heartened in my labours by the high opinion expressed on the work by my esteemed friend, Mr. Kelso Kelly, F.S.A.Scot.,—author of 'A Home of Heroes,' 'Holyrood in History and Romance,' a striking essay on 'Robert Burns,' and other books, and who is widely known as a literary journalist and poet. Mr. Kelly's extensive literary acquirements, and particularly his masterly knowledge of the language, have often been invaluable to me. I am also indebted to Mr. Kelly for his ungrudging advice and

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frequent assistance in the exacting drudgery of revision, proof-reading and indexing—the latter by an expeditious method of his own. With gratitude I acknowledge the appreciation, the deep interest shown in the work as it proceeded, and the many valuable suggestions made to me by another esteemed friend, Dr. Frederick Porter, author of admirable treatises on various subjects and whose cultured and practical acquaintance with art is generally recognised. I pay tribute to the interest taken in the work in its earlier stages by my friend, the late Mr. James Gordon Carter, F.S.A. Scot., poet, essayist and journalist; and to another deceased friend, the late Mrs. Isabella Lauder Thomson, grand-daughter of the artist, herself an artist and lecturer on art, I owe gratitude for repeated thoughtful and helpful kindnesses. With saddened reflection I also think of others whose interest in the progress of the work was sincere but who have passed away before its completion.

For information and permission to peruse unpublished documents and letters relating to the artist I am under great obligation to Thomas Yule, Esq., W.S., Edinburgh; to James M'Quhae, Esq., Southampton; to J. Knowles Corrie, Esq., Richmond, Surrey; and indirectly to the Hon. Hew Dalrymple. For various special items of information concerning the artist or his work, or for suggestions or similar help, I am also indebted among others to the late Earl of Stair; Mrs. Tavernor Knott; Sir J. H. A. Macdonald; Dr. Thos. Lauder Thomson, Medical Officer of Dumbartonshire, a descendant of the artist; Rev. Mr. Serle, present pastor of Duddingston; Mr. Edward Pinnington, the well known art-writer; Mr. Frank Gibson, art-critic; Mr. Robert Gibb, R.S.A., the former Curator of the Scottish National Gallery, and Mr. James L. Caw, the present Director; Mr. W. D. M'Kay, R.S.A., Secretary of the

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Royal Scottish Academy ; the late Mr. Wm. B. Hole, R.S.A., who etched several of Thomson's works ; Mr. R. M. Hogg of Irvine, an annalist of Ayrshire ; Mr. William Baird, F.S.A.Scot., J.P., author of 'John Thomson of Duddingston, Pastor and Painter,' 'Annals of Duddingston and Portobello,' and other works ; Mr. R. B. Johnston, artist and writer ; Mr. Tom Scott, R.S.A. ; Mr. C. W. C. Oman of Frewin Hall, Oxford ; the late Rev. David Landsborough, LL.D. ; Mrs. Jessie Wight ; Mr. T. Murray Gow ; Mrs. J. H. Moorhouse ; the late Miss C. C. Hamilton of Rothesay ; Mr. G. E. Cruickshank, London ; Canon M'Donald ; Mr. W. Roberts ; Mr. C. M. Fraser, the librarian of Aberdeen Public Library ; Mr. Daniel Stewart, Oban ; Mr. T. Corsan Morton, artist ; Mr. David Bland, a native of Galloway ; Mr. A. W. Donald ; Mr. Paterson, merchant-representative and artist ; and to a sister of Lady Belhaven and two local gentlemen the book containing whose names I have unfortunately mislaid.

Nor must I withhold thanks for the courtesy extended to me by the past or present Directors, Curators, Secretaries and other officials of the Glasgow Art Gallery, the Aberdeen Art Gallery, the Liverpool Art Gallery, the Manchester Art Gallery, the Brighton Art Gallery and Reading Art Gallery ; the Laing Art Gallery, Newcastle ; the National Gallery, the Royal Academy, the Victoria and Albert Museum and the Whitechapel Art Gallery, London ; the Town-Clerks of Edinburgh, Glasgow and Inverness ; the Chiefs and Staff of the Edinburgh Public Library ; the Mitchell Library, Glasgow ; the Royal Scottish Academy Library, and by the late Mr. George Stronach of the Advocates' Library, Edinburgh.

I must also express my appreciation of the courtesies shown me by the publishers of this volume ; of the pains-

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taking kindness shown me by Mr. Peter Begg, Director of the firm of R. & R. Clark, Ltd., Edinburgh, the printers of the book ; by Messrs. T. & R. Annan of Glasgow, who photographed the original pictures for the illustrations, and by their late Manager, Mr. MacKendrick; and by Messrs. Hislop & Day, Edinburgh, the makers of the process-blocks for the illustrations.

A word of thanks ought also to be given to Miss Effie Walker, late of Edinburgh, and to former assistants in my Fine Art business, Miss Eliz. Short and Miss Jean Alexander, who aided me in the work of transcription, or who helped in other ways, and particularly to my late assistant, Miss M. E. Dunlop Burt, who was responsible for the typing of a considerable portion of the manuscript for the Press. And while keeping in pleasant remembrance the attention shown me by the housekeepers, or other attendants, of the various mansions or residences containing pictures by Thomson, I acknowledge the special assistance given me in elucidating particulars of certain pictures, as well as the marked kindness shown me, by the former housekeeper at Bowhill, Mrs. Cruickshank, by the present housekeeper, Mrs. Ordish, and by Mrs. Cameron, housekeeper at Oxenfoord Castle. For kindness which I shall never forget, and which was of potent help to me, I gratefully thank my staunch friend through many years, Mr. John Halliday of Edinburgh.

Respecting the illustrations, I ought to make the qualifying statement that the photograph of Mrs. Frank Gibson's picture, 'Storm on a Scottish Loch,' was made by Messrs. Henry Dixon & Son, photographers, London, and the photographs of 'Turnberry Castle,' 'View South of Edinburgh,' and of the portrait of the artist's son Francis, in the appendix, by Mr. Day, of Messrs. Hislop & Day, Edinburgh.

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I might briefly add, in relation to the critical section of the book, that my reasons for devoting so much space in the earlier chapters to a consideration of the criticisms of certain writers, relative to the artist's artistic status, craftsmanship and opportunities, are fully explained under 'Notes' at the end of the volume.

ROBERT W. NAPIER.

EDINBURGH,
March 1, 1919.

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THE CASTLE ON A ROCK

A. W. Inglis, Esq.

CHAPTER I

WITH the dawn of the Northern Renaissance ended the long night of the lethargy of art in Scotland. Revivifying rays from a new-orbed sky of beauty brought to fruition the priceless seed of genius that had lain imprisoned beneath the iron frosts of a winter of harsh and uncompromising circumstance, until the dearth of artists,—with which writers of after times have been wont to reproach the Scottish Nation,—was replaced by what might be termed, in comparison, an opulent and victorious galaxy of talent. It was as though by some beneficent magic, or by the exercise of a divine agency, an awful depression had been lifted, and that freed from the deadly influence the genius of the country had turned with natural delight to the fascinating occupations of fancy and imagination. In the suffusing light of this early morning of art we enter on our subject.

Distinguished by achievement, by influence, and by the rarer qualities of genius among the painters of the new era appear the noble portraitist, Henry Raeburn, and the intensely interesting personality, John Thomson, the romantic and retiring poet-landscapist of Duddingston. Sharing together a unique distinction, as the first eminent native practitioners in portraiture and landscape respectively, exemplars and correctors of their country's hesitating art-progress, the lustre of their performance has not been

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dimmed although after more than half a century there has been an influx into the Scottish School of considerable and even surpassing talent.

This generation has witnessed Raeburn's apotheosis—the laurelling by posterity of the great portraitist, with his triumphant entrance into the inner precincts of the Pantheon of the artistic elect as one of the supreme character-delineators of Britain. But of the peculiarly unparalleled appearance of John Thomson, and of his achievements in art, and how far he, one of the few really eminent men of the earlier phase of the Scottish School, has entered into his own, this book will endeavour to show. Our subject assumes an added interest and intelligence, after a survey of the progress of art in Scotland from precarious beginnings, onward through adversity and fluctuating fortune to the culminating period about the close of the eighteenth century which shows a plethora of Scottish and English literary and artistic ability.

Not so long prior to the advent of Raeburn and Thomson Scottish art was stirring from its torpor of almost a century and a half. Theorising on the probable reason of this artistic dearth, certain writers have drawn the inference that the Scottish temperament was long ungenial to a spontaneous art-outburst. But the truth is that, from the cessation of Jamesone's activity in the seventeenth century, and even before, to the latter part of the eighteenth century, the political and domestic condition of Scotland was wholly against a successful and continuous prosecution of the fine arts. The multiplied miseries of poverty, sectarian and intestine war, and an attenuated commerce, oppressed the nation, leaving but scant occasion for the gentler courtesies and refinements. Following hard upon what little freedom remained a stern Calvinistic religious belief "bound and cast into

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outer darkness" the artistic tendency or imaginative aptitude of the people. That instinct for graciousness and beauty in the race, striving, though stifled and suppressed, found expression at intervals in a Scots painter or rhymist only to subside, cheated of its aim, into the slough of national despondency.

The most desolated art was that of landscape painting, for if during that long distressful period an occasional painter appeared it was to proffer the resources of his palette for any service save that of Nature-painting.

Thus a backward view from about 1800 would not be a rich retrospect of artistic achievement in any branch of art, and, least of all, in that of landscape art. Such a retrospect would reveal to us portraiture evolving from the prefacing pencil of Jamesone, through the practice of Scougal and Aikman, his more immediate successors, and, not without many retrogressions, by the art of Colvin Smith, Runciman, Graham, Allan Ramsay, Martin and Nasmyth to the near dawning of the artistry of Watson Gordon, and the prior marvellous excellence of the greater Raeburn. We should also see how *genre*, historical and figure painting, attaining to an early and creditable if limited success at the hands of John Runciman, David Allan, Hamilton, Graham, and a few more, had terminated in the southern endeavours of the active Wilkie; and how landscape, tentatively wrought on by a few painters like the brothers Norrie and touched in a finer vein by Runciman but hardly informed by Jacob More, had tamely revived a short time earlier in the landscape practice of Alexander Nasmyth.

A confined progress was then to be observed, as has been shown, in such branches of art as portraiture, historical and figure,—and this progress had been more marked during the latter part of the century—whereas landscape painting, as a

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living art, as late as 1800, was in a feeble and backward condition. For, though in the era of landscape painting that had begun with the second manner of the elder Nasmyth, we might notice a certain trend towards Nature-painting, it was yet difficult to discern the happier signs and characteristics of a genuine artistic genesis in a landscape practice reflecting the staid complaisance of academic formula, and the constraint of a spent convention. Poetical in treatment, the art practised by Alexander Nasmyth was yet too much governed by tradition to be a suitable vehicle for individual expression, and too alien in spirit to interpret the fuller colouring and more sombre aspects of the changeable landscapes and skies of Scotland. While Nasmyth did an undoubted service to art in Scotland by drawing public attention more to landscape painting as an art-force he might almost as well have set up his easel in other lands and painted his conventions beneath other skies. Based thus upon tradition and bounded by the petty proprieties and petrifications of a sham classicism landscape painting in Scotland, at a late period, in spite of a certain pleasing poetry of treatment, fell into a rut of mannerism and pretence.

The advent of an artist of true landscape gift ended this somnolent content in outworn artistic usages. At a touch of the enlarging truth and quickening sincerity of the dignified and virile artistry of John Thomson the theoretical order of landscape art no longer cast the baleful influence of its languishing affectations over the taste and genius of Scottish painting. Corrected by the genuine emotions of deep artistic conception, the inanities of tradition were replaced by a closer observation of Nature, which made possible the after progress of landscape art in Scotland. And of the artists who, sharing the fuller life of the new spirit, lent

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coincident support to the more sincere and vigorous order of landscape art, mention must be made of the part played by John Wilson and by H. W. Williams.

Thomson, for the most part unlike the artistic sons of this morning of art in Scotland, sought inspiration for his brush in the scenery of his own land. A hidebound classical or Italian faith, or the bids of foreign picturesqueness, had perversely turned contemporary landscapists from the splendid pictorial opportunities of Scotland—as paintable a land as any in the world. Of the abler painters, Williams, latterly employed in depicting the deserted halls of Minerva and the pillars of Greece, had small remaining attention for his country's scenery. John Wilson, if less heroically misguided, lingered overlong about Thames flats and the harbours of Holland ; while another of the name, but no relation, Andrew Wilson, was content to curtain the ports and towns of the Mediterranean in the even convention of Claude. The Nasmyth ideal confused a Scottish prospect in an alien atmosphere. Thus—coincidentally as it happened to Sir Walter Scott in the poetic and romantic aspect and to John Thomson in the pictorial,—the straths and glens and brooding moors ; the wimpling streams and thundering cataracts ; the riven chasms and cloud-capped bens of Scotland were well nigh virgin opportunity. Scott, as we know, first unveiled and compelled attention to the tenderer and more sternly romantic aspects of Scottish scenery, but not until John Thomson engaged to render the pictorial wealth of Scotland did the Lowland prospect of vale and dale, and the Northern magnificence of mountain, flood, and misty gleam receive earnest artistic attention.

Not a little of the spirit of the North that touches with a mystical mournfulness and pathos is mingled in his genius ; for the artist, seemingly, had felt the soul-stirring cadence

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and tragic monologue of the mountains, waters, and plains of the Scottish land. His pictures become art-epics of the moors, the machars, and the hills of Scotland, or appeal envisaged in the stern romance associated with her inland towers and castellated coasts.



URQUHART CASTLE
Earl of Stair

CHAPTER II

CRITICAL treatises on Thomson as a painter too often exhibit one grave defect. The authors have allowed their judgment to be biased by their knowledge of the dual nature of the artist's activities. Conventional definitions of time and profession appear so despotically to govern the outlook of these critics that, in place of a pure critical essay on Thomson's art, we too often get a kind of patronising homily upon a reverend gentleman with quite a remarkable talent for painting fine landscapes in leisure hours. Critics talk, not without suspicion of condescension, of Thomson's art as the art of a "clerical amateur" instead of the art of a heavenborn genius ; apparently not perceiving how in the natural and eternal order of things Thomson is pre-eminently a Painter.

Overshadowed by this preconceived bias against the artist and his pictures, the critic attempts to fit the art of a true painter to his supposed artistic status. He applies the term amateur to Thomson, not in the higher sense as a lover of or practitioner in the arts, or as a gifted original experimenter, but in a sense commonly synonymous with a certain inefficiency in performance as evidenced by the frequent critical comments,—“amateurish” ; “only an amateur” ; “betrays the amateur.” The everpresent significance of the painter's genius is partially eclipsed by

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the foolish blunder of attaching too much importance to the accidental mischief of a parent's predilection which alone made it possible for a Presbytery to say to John Thomson—in fatuous opposition to God and Nature—"Go, preach."

What if the writers referred to had been unaware of the pastoral side of Thomson's career? At least we would not have been treated to the strange spectacle of a critic mixing, as it were, into the pigments of the artist's palette, the concerns pertaining to clerical stipends, a pulpit, and Geneva gown and bands. A critic in ignorance of Thomson's clerical career pausing in succession before his pictures, say 'Aberlady Bay' or 'Ravensheugh' or 'On the Clyde,' in the Scottish National Gallery—the painter's designation 'Reverend' being removed from the frames—would reasonably judge the pictures as specimens of art in a gallery of pictures of differing degrees of merit, and would not even remotely consider or deem it at all necessary to inquire whether the painter had another occupation besides art.

It is a curious critical procedure this attempt to trace the tale of the artist's talent with an inverted spire, so to speak; this effort to sound the harmony of his genius from a monotoned, time-mouldered belfry by a lake. The faults and the incompleteness which some writers affect to see in the artist's work no doubt resulted because their critical gaze encountered the lintel of Duddingston Church porch.

What Thomson's pastoral devotions any more than his fiddling have to do with Thomson the Painter in a purely critical art treatise I do not know. Thomson might from natural and spiritual impulse and choice, and without the ordination of the Church, have equally and gratuitously given up a part of his life to the service of the Gospel and the offices of mercy and benevolence, even as, had he been naturally depraved, he might have devoted an equal time to

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the brandy bottle and vice ; and yet, in either case, would he not have remained to a true critic of art essentially and fundamentally the Painter ?

George Morland was a painter, even if a dissolute fellow ; John Thomson a painter and a pure-minded clergyman. Why speak of Thomson as an amateur because he preached and prayed and blessed men for possibly not so many hours as George Morland caroused in a public tavern ? The critic has to deal not with benedictions or intoxicants but with pictures. Are the conditions for a critical treatise on Thomson's art so different then from those of Morland ? Both were born painters, and in their capacity as painters alone do they live and interest us. Ought not the follies and debaucheries of a painter during his periods of absence from his easel enter into the critical deductions of the expert in paint, if the casual employments or sacred engagements of an artist, when away from his easel, are to be critically commingled with his artistic achievements ? Yet so perverted can art-criticism become that if, instead of thus temperately serving the Church, Thomson had dissipated the hours, as Morland often did, his pictures would have been critically assayed as works of art and he would never have been even remotely referred to as "the amateur of Duddingston."

If Thomson had defied his father's desire ; if he had adopted art as a calling and had done no better work therein than he has done, we should then have heard nothing of "the clerical amateur of Duddingston," but much of John Thomson the celebrated landscape painter of Scotland.

It is admitted that Thomson's art was a potent factor in the development of the Scottish School of Landscape Painting. Surely the bounds of illogical reasoning is to speak of a painter of such consequence as an amateur ! Amateur art

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could hardly in reason influence the art of a country. The fame of the amateur is not as a rule handed down from generation to generation. Amateur art could hardly have gained honourable recognition from admiring art-contemporaries in the way that Thomson's art was successively honoured by the Royal Institution and the Royal Scottish Academy. Still less would we be likely to find the pictures of an amateur occupying 'line' space in a national art collection as do the pictures of Thomson in the Scottish National Gallery.

The quality of Thomson's genius ought to prevent anyone from falling into such puerile art-criticism. A little reflection should teach us how far genius like that of Thomson lifts the possessor above the conventional and merely academic ideas of time and status. Occupying as he does a singular place among painters yet "his place in British art is eminent as well as peculiar," and, as Henley further says, "amateurs of Thomson's stamp are as rare as great artists from which, when they are found, they are not easily distinguished." Truly, they are "not easily distinguished," because they are of the same essence and origin as and are one with great artists.

Even in the abstract sense in which the term is so far applicable, aside from all question of attainment, devotion or capacity—as simply informative of one who does not make of the art he practises a means of livelihood—"amateur" is inapplicable to John Thomson, because his income from his brush far exceeded the modest stipend of his clerical office. That alone establishes him in professional rank as an artist. And he painted much better than he preached, and gave more time, as we shall see, to painting pictures than to clerical duties.

It must be disconcerting and in a sense humiliating to

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the critic, after having to his own satisfaction pared down a celebrated painter to the status of an amateur, to find that John Thomson, in spite of his clerical duties, gave as much time to the pursuit of art as do many painters who follow the profession of art alone. This information was available to any critic who cared to seek it. It must be matter for surprise how any critic, seriously and conscientiously pursuing his subject, could have missed this line of inquiry. The pictures of the artist alone suggest the truth and serve by their quality and number to refute the astonishing supposition that they were merely the product of the leisure hours of a professional cleric.

Certain critics assert that John Thomson probably did not make the most of his rare landscape gift and even assert that the productions of his genius, however rich in genuine artistry and resource, hint at a mastery much above that of actual accomplishment. This is a futile method of criticism and we should still have the same lament had the artist chosen rather to occupy himself with some hobby or had he squandered the hours he devoted to the ordinances of the Church. If to the practice of art, to which he gave at least as much time as the generality of painters, he chose to add the duties of the ministry, this could have had no further bearing on the nature of his art, as art, than if he had joined in the relaxations, avocations, or dissipations to which other artists are prone and which take up an equal share of their time.

I have, so far, been quite unable to comprehend the critical attitude towards Thomson's divided career as a painter and a pastor in view of the critics' unquestioning acceptance of other artists who have divided their attention between art and various employments. In this connection we may point to Hill and his collotypes ; to Nasmyth's

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bridge-designing, landscape-gardening and art-teaching ; to the monastic 'profession' of Fra Angelico ; to Blake's shop-keeping : to the academicians who are curators, secretaries, or librarians of academies, or writers of articles and treatises on art, or teachers of art ; the former of whom probably gave and the latter do give more time to these duties than Thomson ordinarily did to clerical demands. We think of Leonardo da Vinci, man of science, experimentalist, philosopher, author, teacher, architect and painter. Again, we think of Rubens the Painter-Diplomat—for years more diplomat than painter, yet producing those living pictures of his ; improving artistically, as Bensusan declares, rather than deteriorating by enforced artistic abstinence. "In fact," says Bensusan, "he seems to have travelled along the road of diplomacy to his best and latest manner ; to have seen life more clearly and the problems of his art more intelligently than before ; to have brought to his work something of the quality that we call genius."

We also think of Michelangelo, the great sculptor and painter who wrote sonnets, fortified a city, and arranged the retreat of an army—not to mention the arduous labour of superintending the building of St. Peter's at Rome. Most of all, we think of Velasquez, the salaried Steward of the Palace of Charles V. at Madrid. So heavily did the duties of the combined offices of Steward and Master of Ceremonies in the Palace fall upon Velasquez that often small leisure was left to that supreme genius for the practice of his art. Yet his most notable works were, we are told, produced in spite of these exacting circumstances. We do not style Velasquez an amateur in art, however, although the regrettable demands upon his precious time were truly much more onerous than clerical duties were to Thomson. In the annals of art it would be difficult to find a parallel to

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the absurd critical measure meted out to the Master Painter of Duddingston.

Criticism has said many absurd things not only of Thomson but about other painters—an instance of which may be given in the criticism on Raeburn's 'square' touch by a prominent critic: "This comes partly, no doubt, from his habit of painting without a rest for his hand." As if any painter's 'touch' or style of craft is ever modified or determined by the use or non-use of a mahl-stick! I have known artists capable of the most exquisite work who never or very rarely employed a rest for the arm—a steady hand and good health explain this certainty of touch. The craft and style of a painter are wholly and absolutely determined by feeling and temperament, in which a mahl-stick has no determining part. This, however, is but one and a very small instance of the plausible inanities of criticism. The absurdities of criticism cause one to reflect upon Reynolds's reminder that "a critic in the higher style of art ought to possess the same refined taste which directed the artist in his work," and that in estimating the value of criticism one should be careful to take into account "the character, taste, experience and observation" of the critic.

Those critics do indeed err who lay too much stress upon the line of demarcation that is supposed to separate the 'professional' from the 'amateur' in art. In the case of genius no such line can possibly exist. Even granting it had been possible for Thomson to make an equal reputation in art in "spare hours," as some seem to believe he did, we could not have applied to him any more justly the designation "amateur." How can an artist be distinguished from the amateur merely by the number of hours daily dedicated to the practice of art? One does not necessarily become an artist on making a profession

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of painting. As we look around us in the annual exhibitions of pictures that fact becomes apparent. In the pictures of the professional painter there are sometimes to be discerned traces of the amateur, and, in the work of the amateur we sometimes see evidences of the master. True ability and definite work alone dignify the amateur and professional in art. Neither endeavour nor a life's assiduous devotion may span the gulf that is fixed between merely graceful or uninspired diligence in the arts and the work of genius and the divine afflatus or emotion. We cannot then pass any such line of demarcation through inspiration, for all true art being the fruit of inspiration, or emotion, and independent of the hour, we cannot decide which activity of the true painter is amateurish and which is professional. The Divine fiat forms the artist ; Heaven determines the quality of inspiration, and inspiration the nature and extent of performance. Artists, like poets, are born, not made by schooling and alphabetical witchery, and remain artists—even when immersed in other pursuits.

The immortal verse of Burns was written in the leisure hours of a laborious life, but how foolish we should deem the man who, because of the poet's compulsory toil as a farmer, would style him "Poet-Amateur." Nor do we call Milton or Wendell Holmes and other poets and writers who had different occupations besides the pen, "literary amateurs." Scott himself usually wrote in the mornings and forenoons and gave the afternoons to other work. If we call Thomson an amateur in painting why not call Scott an amateur in literature? If in painting why not in letters? In relation to good literature the last question to occupy our attention is—"When was this written?" or, "Did the man who wrote this devote his energies to literature only?" Why be more critical

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of good art? Is genius under other semblance than words not still genius?

Sir Walter Armstrong defines the difference between the literary and artistic amateur as follows: "The artistic amateur is a man who attempts to build upon no foundation; the literary amateur reverses the case. He has the same foundation as the expert, a liberal education, but his practice in building upon it is insufficient." Sir Walter Armstrong, it will be observed, does not make an undivided devotion to letters a condition of attainment to professional or master degree in literature. Sufficient practice in building upon a foundation laid by the long and close labour necessary to the acquisition of a good general education is the condition demanded, a condition, by the way, equally possible of fulfilment by the art aspirant. As the literary aspirant may devote years to the preparatory labour of a good general education so might the art aspirant devote years to the preparatory labour of a good general art-knowledge. Both would thus stand not unequal but equal upon their respective foundations. The aspiring painter who would attempt to build upon no foundation of art-knowledge hardly deserves notice, because a man so foolish might with justice be defined not as an embryo artist but as a superficial humbug unworthy even of the modest status of amateur. He would be as little worthy of attention as the literary aspirant who would attempt to write without any preparation for literary pursuits. Both would be so impossible as to be unworthy of even casual mention in the speculations of any critic. Sir Walter Armstrong's definition appears to be rather an aimless one.

Concerning this comparative definition the incidence of possible rare individual gifts might, as I have already

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insisted, ensure for the early productions of genius an abler exposition than the maturer practice of the mediocre professional. At anyrate Sir Walter's definition wholly discredits the idea that the artist who by effort and diligence has acquired sound art-knowledge and attainment, but who also follows in part another pursuit or avocation, is to be defined as an art-amateur. Sir Walter clearly defines the art-amateur; he is the man who attempts to build upon no foundation of art-knowledge. Therefore by logical deduction the artist who builds with journeyman or master craft upon a sound foundation of knowledge is a painter and always a painter irrespective of how he chooses to order the occupations of his daily life.

Regarding the supposition that an artist must devote his whole time to painting if he desires excellence in his art, a well known art-writer, himself an artist, says: "The simply empirical artist always lays great stress on the time he has dedicated to art . . . but it is easy to prove that, although a considerable outlay of time is necessary to success in every study, the mere outlay of time goes for nothing. Study is intellectual climbing, not walking on a level; and it does not signify how long you walk, if you are not ascending, when it is your object to ascend. The argument that a man has spent time in the practice of art does not prove that he has climbed to a higher level, because you may spend any amount of time on one level. . . . What if, instead of walking ten hours in such a manner as to lift you most rapidly above the sea-level, you have been walking ten hours at precisely the same height above the sea? Would not one hour, would not half an hour, of real climbing carry you higher? . . . And so in every department of labour you have the men who climb and the men who do not—the majority do not. It is a difference

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of mental constitution. Suppose the case of an artist who ceased climbing at twenty-five, and is now sixty years old ; what is the use of the years between twenty-five and sixty ? . . . The truth is, that time spent in any pursuit may be time spent in confirming ourselves in bad habits. . . . A very large proportion of the time spent by professionals in all occupations is mere routine, and does not improve. Indeed, it may be shown that, by reason of their professional position, professional people are compelled to use the knowledge that they possess, and are hindered from acquiring the knowledge which they do not possess. . . . And it is found that when a painter has got into habits of manufacture, he does not paint the one or two pictures he is known for any better for having painted them repeatedly. When the stage of manufacture is reached—and it is reached by many painters very early in life—a habit of work is formed very like the habits of our ordinary existence ; and just as we do a hundred things every day of our lives, doing them neither better nor worse than ten years ago, so when the production of a certain class of picture has become a habit, the artist will go on producing that class of picture without acquiring either new skill or fresh experience. The reader thinks, perhaps, that this may be because such artists do not go to nature ; but the curious fact is, that even in studies from nature, by men who never abandon the practice of making such studies, precisely the same stoppage and repetition may be observed. . . . The natural art-talent of most men is so limited that it soon reaches the largest development it is capable of. The geniuses of course go higher. . . . Having known not a few artists, I may observe further, that they are not so indefatigably industrious as they sometimes pretend to be. Some of them are hard workers, but for the most part they take it easily, which may be accounted

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for by the rapidity with which the freshness of the artistic perception is lost, and by the dread of doing bad work. . . . One of the most distinguished painters who ever lived told me that, in his opinion, three hours a day was about as long as a painter ought to work in colour ; and if a really strict account were kept of each painter's time—an account, I mean, deducting every minute spent in different kinds of rest and recreation—it would be found that many of them do not work more. . . . The professional artist is very often obliged to abandon self-culture for mere production, in order to earn money. I know a professional landscape-painter, who, being bound down by a set of commissions which he could not afford to refuse, spent several years in his studio, making a fortune, when his artistic instincts made him long to refresh himself by new study.” In this sense it may appear that Thomson may have found time not only for the efficient practice of his art but for tolerable attention to his ministerial duties. It does seem as though he must have found ample time for profitable study and advancement in art. He even found time for high attainment in music. His industry and powers of intelligent application were, as we know, extraordinary.

How far does Thomson's art bear the reproach of amateurishness? That the successful work of Thomson bears no trace of the amateur is evident not alone from a careful and catholic examination and determination of his merits but from incidents such as follow. Some time ago, it is related, a picture by Thomson was sold in Edinburgh to appear later in a London auction-room. So fine an example this, in all respects so masterly and complete, the experts of the Metropolis become puzzled to determine how the picture can be the work of any but the great Turner. That picture ultimately sells as a Turner in



DUNURE CASTLE

The Late Lord Young

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Christie's rooms, but it was painted by Thomson. If the canvas had in any particular "betrayed the amateur" the experts of London could never conceivably have fathered it on an artist like Turner.

This incident was referred to by Sir James D. Linton, President of the Royal Institute, London, in a lecture to art students at Aberdeen on July 2, 1890. "Can there be a higher compliment," added Sir James, "to a painter than that his work should be taken for the work of a man I call the Shakespeare of art?" But not alone is it a remarkable tribute to the genius of the artist, it is also a powerful rebuke and admonition to the critic.

Another of Thomson's pictures appearing in an Edinburgh auction-room caused critics to doubt whether it was not the work of Richard Wilson, so beautiful was its colouring and so faultless its technique. Indeed, it is believed that a number of pictures ascribed to Richard Wilson came from the easel of Thomson. It is also well enough known that as the works of Turner have become scarce dealers have not scrupled to pass off pictures by Thomson as Turner's productions. This is not incredible when we recall the London sale-room incident. Let us remember that Thomson, and Turner also, worked for a time successfully in emulation of different masters. This challenging of Thomson's pictures and these sudden expressions of surprise at the qualities of his technique and colour are surely the result of an inadequate acquaintance with the real capacity of the artist. "Worthy of Claude"; "as fine as a Wilson"; "equal to Turner"; "finer than Turner," are a few encomiums that have been passed on Thomson's best work by competent judges.

Concerning the occasional similarity of Thomson's work to that of Turner, let us not forget that both artists were

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heirs of great traditions and that their work consequently is liable to merge at some point. It has been repeatedly pointed out that it is no reflection upon Thomson's originality, but a very high compliment to his art, that his work should be taken for the work of the celebrated English master. The more typical work of these two painters is too distinctive to be confounded.

Then Sir Walter Armstrong's discovery, that "unlike most amateurs he succeeded best when he tried least," removes John Thomson very widely from the amateur, as all true painters succeed often best when they "try least"; but amateurs succeed best when they try most—simply because they must build up all they boast of from the axioms and labours of others. We hear much about the sketches of Turner, Thomson, and Constable, but never about the sketches of the average academician. Genius often is most expressive when spontaneous, but mediocrity rarely saves itself, except by much studied effort. Thus, even as Constable's genius is best demonstrated by his sketches, and as Turner has done perhaps his finest work on canvases of modest dimensions, so the real power of Thomson as a painter is shown, and the nature of his genius proven, by the artistry of his smaller or rapid work.

William Bell Scott speaks of Thomson as having "surpassed all the Scottish professors" of painting. This remark shows the absurdity of speaking of Thomson as an amateur or as one inefficient in his art. To have excelled painters like Williams, the Wilsons, Alexander and Patrick Nasmyth, and other contemporaries was logically to have attained to an art superior to and more efficient than theirs. If Thomson's work had exhibited amateurishness, it could not have ranked above the work of these professional and well known painters. Thomson would

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not have been considered the foremost landscape artist of his country if his work had in the smallest degree betrayed the amateur. Nor would he and Turner have been named together the two first landscape artists of Britain. Let us remember that Thomson and Turner were not merely insular in their reputation but were deemed the greatest landscape painters of their time.

Again, the attempt to brand Thomson's art as amateurish on the ground that the artist's productions were unequal is both a witless and futile argument. Artistic records witness to inequality in the productions of many famous painters. Inequality in production is a fault which is incidental to any artist whether he be reckoned professional or amateur. Inequality in production is easily explained on the basis that the man of genius like the rest of us is human, and therefore is equally subject to the variable influences of temperament, health, climate and circumstance. The best among us will slack and falter at times, will grow weary and even very tired of the most sacred and responsible duties and tasks of life, and sullenly rebel. Even so the man of genius may grow depressed and distrustful of his work, and toil with leaden hand and sluggish and disconsolate spirit. The work of artists who are habitually great producers or overburdened with employment must almost invariably be unequal simply because their emotional and intellectual powers, not to speak of the physical, will seldom respond equally to all demands. Thus very simply is explained the reason of those uncertain efforts of imagination ending in poor artistic results. This critical wail about inequality in artistic production is surely a windy lamentation. Does the painter ever take the matter as seriously as the critic?

In connection with these reflections on inequality in

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art production one might refer, in passing, to Professor Baldwin Brown's remarks upon the frequent tentative or amateur quality in the work of great and original artists. The art of the original painter may often be experimental, and therefore a proportion of his work must be unequal and even in a manner amateurish. This is an aspect of the amateur question apart from mere inequality in art production. Professor Brown says : "One side of Rembrandt's activity as an artist is marked by a certain amateurishness. It may seem paradoxical to use this term about any of the work of a man who was so perfect a master of all the practical details of an artist's metier, but the term has in this connection a useful meaning that may be briefly explained. The amateur, as distinct from the professional, is not necessarily the unskilful person. He may be more gifted and clever than anyone else at the same work, but he will be comparatively uncertain and experimental. The amateur will take risks that the professional avoids, and will sometimes make a brilliant success, and at other times land himself in difficulties. He will try new ways of doing things, and evince a certain restlessness in endeavour, as if he were not quite sure what he could accomplish, and was determined not to fail for want of originality and spirit. The professional, on the other hand, knows just what he can accomplish, and has the easiest and safest means to his end always in readiness. His work is even and undisturbed and there is no element in it of hesitation nor of experiment.

"What is here called amateurishness in painting is a quality we should be tender with in this country, for it attaches to some of the greatest masters of the British school. There was amateurishness in Reynolds' incessant experiments in new painting media, which led to the speedy ruin of no small part of his work ; there was amateurishness

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in Turner's excursions into fairyland ; there was amateurishness in the efforts to compass the so-called 'grand style' of men like Etty, who were born painters, but who never really found, or were not content to follow, their true vocation. Millais was a brilliant amateur, in whose work the principle of 'hit or miss' seems to predominate. In contrast to the British painters the French are all professionals. They have learnt their business and pursue an even course, seldom falling below and seldom rising conspicuously above their own level."

Unequal as Thomson was in production, the critic's dictum that John Thomson "alternated landscapes almost worthy of Richard Wilson with performances feeble enough for a schoolgirl" we must set down to the language of hyperbole. What painter of genius and experience ever descends to the probationary art of the schoolgirl, however feeble may be the flight of his inspiration ! Not every canvas attributed to Thomson is necessarily the work of his brush, for he had many pupils and imitators and his second wife, a clever artist herself, copied her husband's pictures.

Accordingly, if we in error interpret literally Sir Walter Armstrong's words, we must say the distinguished critic has mistaken a spurious for a genuine work, or has stumbled by accident upon one of the lady's least presentable transcriptions. And if Thomson painted landscapes "almost worthy" of Wilson, he also painted landscapes worthy of that painter—those examples, for instance, painted by Thomson and attributed wrongly to Wilson—and did Thomson not ascend the gamut of one admittedly greater than Wilson, certain of his works being taken for the works of Turner ?

Thomson was unequal in production because he was a human not a superhuman genius. "There is nothing

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commonplace in his art," says Alexander Fraser, R.S.A. "Even in his worst," add three other critics. And, indeed, the "worst" of Thomson is of much more real artistic interest and value than the best of many painters.

Misled apparently by this same erroneous spirit of inquiry, a critic proceeds to suggest that the painter's moderate estimation of his own gifts arises, probably, out of a diffidence respecting his artistic status or from a knowledge that in art he was "only an amateur." As mature, intelligent men generally have a shrewd notion of their abilities we may consider that a man of Thomson's elevated intellect could as competently decide the height of his artistic consequence as any critic choosing to deliver his autocratic mind on the subject. How absolute is the critical snobbery that claims that men of parts need to await critical canonisation before they are convinced of their capacity. Let the critic content himself with expounding the beauties in literature and art to an undiscerning public, for the great artist is great, and may know of his greatness without the critic's aid.

To suggest that a painter of the first rank in the Scottish art-world of his time, esteemed for his artistic gifts by his fellow-artists, and honoured by the diploma of the National Academy, would be unaware of his artistic consequence is consonant with neither sense nor reason. Can we imagine an artist, in the act of producing works which have gained for him a lasting reputation as a master in his own domain, labouring with the idea that he is doing the amateur's doubtful work and occupying the amateur's doubtful status? If conscious of the true quality of his art, how could he be affected by uncertainty as to his position among painters? Would an artist of such extraordinary capacity feel the less that he is a true painter because he sometimes speaks the word of God to men, or would he count the merely technical

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distinction of "professional" of any importance? No. The terms "Amateur" and "Professional" have no significance to the born painter.

The fact that Thomson was acclaimed by the critics of his own day the foremost landscape painter of Scotland and one of the few great landscape forces of his time ought to have sufficed, even if his own perspicuity and mother-wit failed him. He was patronised as perhaps no landscape artist ever was before, or ever will be again. That ought to have impressed him that he was no small unimportant brother of the brush had such testimony been necessary. Patrons do not come from far and wide with golden guineas to the studio door of the amateur; neither do competent critics and academies bestow commendation and awards upon art that "betrays the amateur."

To declare that John Thomson looked upon himself as an amateur and considered his art merely in the light of "a hobby" is to reveal an almost incredible inability to comprehend the qualities of understanding and intellect, and of the spiritual emotions conditional to a painter who could produce such work as he produced. Great works argue in their producer greatness of mind, which implies in turn greatness of understanding and therefore an intimate self-knowledge. That rare visionary insight which unveils to the true painter or poet sights of such sublimity and beauty as awe the intellect and subdue the heart flashes the inviolate truth of ordination and selection through every fibre of soul and being. The great cannot but know their greatness for God and Nature reveal it to them.

Yet with true vision goes a keen perception of the trammels of our common mortality which hinder the expression of the soul. So surpassing pure is the ideal or vision of the soul that human interpretation, however

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splendid, must always be merely the emblem. Thus the form of art is less than what that form suggests and conveys. The man of perception is likely to be modest and unassuming ; he looks with seeing eyes upon the mystery of man and creation, upon the wonders of the seen and the unseen, and because he does so he knows no mean pride of self which is impossible within the greater Commonwealth of God. He gives reverence and service, labour of hand and mind and soul, though none should applaud. Not by vainglory and the world's applause does he measure himself, but, by looking upward and around, he measures himself with the Universe. By recognition of his work as part of the Divine activity he elevates human endeavour to high dignity and respect and the service of genius to holy priesthood in the temple of the Lord of Life. Have not writers and painters in all ages preached this truth that the voice of genius is the voice of the one Divine Spirit that seeks to dwell in all men and is made manifest according as God in His providence wills ?

What centuries of preparation may precede the appearance of a son of genius we cannot tell ; we only feel it must be so. It is the call to this high mysterious dedication that takes such men from personal comfort and ease to live laborious days and bear the cross which they must always bear if they would be true to Heaven and to themselves. Mean ambitions, petty conceits—the sordid goal and the earthly crown which a vulgar world persists in accrediting to noble men—are never the incentives of those who labour in that service, wherein none may work worthily save those who are of a humble and a reverent heart.

A poet, like a Parnassus medico, has discovered the thirst for fame to be the "last infirmity of noble minds." We have not yet heard that it is a chronic, incurable

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disorder. Most men after passing from boyhood and earlier manhood, which last state is often but a bigger boyhood with the same illusions, can estimate to some extent the mean value of earthly distinctions and awards, but more surely and more speedily do great minds discover the vanity of casting the anchor of their hopes and expectations on this barren coast and on such a shifting bottom. What great souls thirst for is that the world may receive and understand their message ; that other minds may respond to the mind that is in their labours. This desire is not an infirmity but the earnest longing of every prophet and teacher, of every man who seeks the good of his fellowmen.

The demeanour of Scotland's landscape genius was governed by this knowledge and humility. This marked feature of the artist's character was the outcome of a "divine discontent" and of "the spirit's sane insight," which are the accompaniments of uncommon abilities. "He is modest in proportion to his talents," said Sir Walter Scott ; "but what brother of the finer arts ever approached excellence so as to please himself?"

The artist of supreme genius approaches art not from the standpoint of the professional or of the amateur for art to such a painter never can be a profession or an amusement. Art to him is a spiritual state, an investiture, a song-service in Life's great choring. It may be difficult for the ordinary mind to comprehend this close intimacy of the true painter with the inward and unseen because it lies beyond the power of words to tell it. Above the sensuous appetites the apostle lives in and for his mission, although he must take into account the conditions of his earthly existence. Even so the artist lives in his art, in a world apart, above and serene, beautiful and sublime. Thus, through all praise and honour,

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the man of exalted genius will often retain a serenity of spirit ; and even misunderstanding, aspersion and neglect alike are futile to affect his demeanour. Critics may war against his fame or adorn his path with eulogy ; academies may or may not thrust upon him their honours and decorations ; public patronage may crowd upon the critical decree that flashes his name from land to land, but neither earthly honour nor earthly censure can ever affect or disturb him in that realm of emotion and visionary joy which is the abiding-place of his genius.

More than sufficient has now been said to expose the erring formalism that would introduce to us the celebrated Scots landscapist, John Thomson of Duddingston, in the likeness of a pastor, palette on thumb, with little indication of extraordinary genius save the stains on the shapely hands and the dim spot of rubbed-out paint on the ministerial gown.

His ministry was a circumscribed affair of the parish—to be exact, a humdrum business from 1801 to 1840, and had to do with the souls of Farmer Hodge and Mary of the soil for whom posterity has little regard. The record of his benevolence and service is eternally secure in the treasury of the God he served ; posterity sees but the bright searchlight of his artistic fame throw into relief particulars of the ephemeral charge at Duddingston. If we recall his ministry at all we do so because it was associated with the hour and season of his true life-work as a painter. His parochial ministrations, as such, are of no more interest to us than the fashion of his dress or the culinary arrangement of his table, of whatever import these were to his hearers and the kitchen-woman who lie mouldering at Duddingston or elsewhere, forgotten and unknown. We do not sneer at his ministerial service, though we may seem to belittle it ; nay, we would rather exalt the gracious

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offices of love and mercy ; but God's angel alone can garner the flowers of the spirit from lives that wear a name for a day and then go down to decay and forgetfulness, where the name of John Thomson would have gone but for his divine gifts as a painter.

So an ironical fate robed John Thomson in the garments of the Church and to his name put a prefix, over which critics trip and spill much useless criticism.

It is significant that by critics and the public of his own time John Thomson's true status as an eminent artist was fully understood and admitted. The slighting references to him as "an amateur" may be said to have only begun with the hasty mistaken art-criticism of later times. But we must not allow ourselves to be biased by this sort of criticism if we would honestly judge Thomson's merits as a painter. His ministerial profession was rightly deemed by his fellow-artists and others to be of no more account in relation to his practice as a painter than the occupations which engage the leisure of painters of our own day.

John Thomson has been called a first master in art. We cannot but acknowledge that to become a "first master" in any art is no simple and easy objective of 'spare moments.' It argues long and sustained effort, indomitable perseverance and, above all, ample time for the study and practice of that art. The path to fame does not comfortably lie where jaunts the luxurious irresponsible amateur. The complete master-pieces that came from the easel of Thomson, his large artistic output, ought to remove any doubt lingering in the minds of critics or others relative to the artist's artistic opportunities and to his career as a painter.

CHAPTER III

Nor only do some writers suppose the art career of the painter to have been affected by his divided life but some also assert that the quality of his art suffered through his "lack of training." As the latter objection is never brought against an artist who has undergone a complete course of training in a studio class or at one of the art-schools, we may conclude that the critic takes exception to Thomson on the ground that he did not take the curriculum of the schools.

The following copious extracts from the published opinions of critics and painters show whether the belief that the indispensable necessity to the artist of an 'academic' or 'systematic' training in art remains unchallenged.

George Moore in 'Modern Painting' says : "Five-and-twenty years ago the schools of art at South Kensington were the most comical in the world ; they were the most complete parody on the Continental school of art possible to imagine. They are no doubt the same to-day as they were five-and-twenty years ago—anyway, the educational result is the same. The schools as I remember them were faultless in everything except the instruction dispensed there. There were noble staircases, the floors were covered with cocoa-nut matting ; the rooms admirably heated with hot-water pipes ; there were plaster-casts and officials. In the first room the students practised drawing from the flat. Engraved outlines



FAST CASTLE FROM BELOW

Sir J. H. A. Macdonald

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of elaborate ornamentation were given them, and these they drew with lead pencil, measuring the spaces carefully with compasses. In about six months or a year the student had learned to use his compasses correctly and to produce a fine hard black-lead outline ; the harder and finer the outline, the more the drawing looked like a problem in a book of Euclid, the better the examiner was pleased, and the more willing was he to send the student to the room upstairs, where drawing was practised from the antique.

“This was the room in which the wisdom of South Kensington attained a complete efflorescence. I shall never forget the scenes I witnessed there. Having made choice of a cast, the student proceeded to measure the number of heads ; he then measured the cast in every direction, and ascertained by means of a plumb-line exactly where the lines fell. It was more like land-surveying than drawing, and to accomplish this portion of his task took generally a fortnight, working six hours a week. He then placed a sheet of tissue paper upon his drawing, leaving only one small part uncovered, and, having reduced his chalk pencil to the finest possible point, he proceeded to lay in a set of extremely fine lines. These were crossed by a second set of lines, and the two sets of lines were elaborately stippled, every black spot being carefully picked out with bread. With a patience truly sublime in its folly, he continued the process all the way down the figure, accomplishing, if he were truly industrious, about an inch square in the course of an evening. Our admiration was generally directed to those who had spent the longest time on their drawings. After three months' work a student began to be noticed ; at the end of four he became an important personage. I remember one who had contrived to spend six months on his drawing. He was a sort of demigod, and we used to watch him

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anxious and alarmed lest he might not have the genius to devote still another month to it, and our enthusiasm knew no bounds when we learned that a week before the drawings had to be sent in he had taken his drawing home and spent three whole days stippling it and picking out the black spots with bread.

“The poor drawing had neither character nor consistency ; it looked like nothing under the sun, except a drawing done at Kensington—a flat, foolish thing, but very soft and smooth. But this was enough ; it was passed by the examiners, and the student went into the Life Room to copy an Italian model as he had copied the Apollo Belvedere. Once or twice a week a gentleman who painted tenth-rate pictures, which were not always hung in the Academy, came round and passed casual remarks on the quality of the stippling. There was a headmaster who painted tenth-rate historical pictures, after the manner of a tenth-rate German painter in a provincial town, in a vast studio upstairs, which the State was good enough to provide him with, and he occasionally walked through the studios ; on an average, I should say, once a month. . . . Must we then conclude that all education is an evil ? Why exaggerate ; why out-strip the plain telling of the facts ? For those who are thinking of adopting art as a profession it is sufficient to know that the one irreparable evil is a bad primary education. Be sure that after five years of the Beaux Arts you cannot become a great painter. Be sure that after five years of Kensington you can never become a painter at all. ‘If not at Kensington nor at the Beaux Arts, where am I to obtain the education I stand in need of ?’ cries the embarrassed student. I do not propose to answer that question directly. How the masters of Holland and Flanders obtained their marvellous education is not known. We neither know how

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they learned nor how they painted. Did the early masters paint first in monochrome, adding the colouring matter afterwards? Much vain conjecturing has been expended in attempting to solve this question. Did Ruysdael paint direct from Nature or from drawings? Unfortunately on this question history has no single word to say. We know that Potter learned his trade in the fields in lonely communion with Nature. We know too that Crome was a house-painter, and practised painting from Nature when his daily work was done. Nevertheless he attained as perfect a technique as any painter that ever lived. Morland, too, was self-taught: he practised painting in the fields and farmyards and the country inns where he lived, oftentimes paying for board and lodging with a picture. Did his art suffer from want of education? Is there anyone who believes that Morland would have done better work if he had spent three or four years stippling drawings from the antique at South Kensington?

“Manet went to Spain after a few months spent in Couture’s studio. Like all the great artists of our time, he was self-educated—Whistler, Degas, Courbet, Corot, and Manet wasted little time in other men’s studios.

“. . . Passing on once again, we notice that art appears and disappears mysteriously like a ghost. It comes unexpectedly upon a people, and it goes in spite of artistic education, State help, picture-dealers and annual exhibitions. We notice, too, that art is wholly untransmissible; nay, more, the fact that art is with us to-day is proof that art will not be with us to-morrow. Art cannot be acquired, nor can those who have art in their souls tell how it came there, or how they practise it. Art cannot be repressed, encouraged, or explained; it is something that transcends our knowledge, even as the principle of life. . . .

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"Alas, that poor little gipsy whose very condition of existence is freedom, who owns no code of laws, who evades all regulations, who groups himself under no standard, who can live only in disastrous times when the world's attention is drawn to other things and allows him life in shelter of the hedges, and dreams in sight of the stars, finds himself forced into a uniform—poor little fellow, how melancholy he looks on his high stool in the South Kensington Museum, and, notwithstanding the professors, his hand drops from the drawing board, unable to accomplish the admired stipple.

". . . I will conclude these remarks," says Moore, "far too cursive and incomplete, with an anecdote which, I think, will cause the thoughtful to ponder. Some seven or eight years ago, Renoir, a painter of rare talent and originality, after twenty years of struggle with himself and poverty, succeeded in attaining a very distinct and personal expression of his individuality. Out of a hundred influences he had succeeded in extracting an art as beautiful as it was new. His work was beginning to attract buyers. For the first time in his life he had a little money in hand, and he thought he would like a holiday. Long reading of novels leads the reader to suppose that he found his ruin in a period of riotous living, the reaction induced by anxiety and overwork. Not at all. He did what every wise friend would have advised him to do under the circumstances: he went to Venice to study Tintoretto. The magnificence of this master struck him through with the sense of his own insignificance; he became aware of the fact that he could not draw like Tintoretto; and when he returned to Paris he resolved to subject himself to two years of hard study in an art-school. For two years he laboured in the life class, working on an average from seven to ten hours a day, and in two years he had utterly

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destroyed every trace of the charming and delightful art which had taken him twenty years to build up. I know of no more tragic story—do you?”

R. A. M. Stevenson, in ‘Great Masters in Painting and Sculpture (Velasquez)’ says: “The English schools never taught one to ‘place’ a figure or cast on the canvas. They would not permit of blocking in either squarely or roundly. They expected you to begin a thing by finishing. They accustomed a student from the outset of his career to overlook subtle differences of large planes, to miss the broader sweep of a line for the sake of tight detailed modelling, and the exaggerated indenting of small bays in an outline. They gave gold medals to chalk drawings in which every little muscle was modelled up to a high light, whilst an important change of plane, such as the set-back of the chest, was shown by a wrong general value.”

Referring in the ‘Scottish Art Review’ to a later, more enlightened system of teaching in France, James Paterson, A.R.S.A., says: “Even in the training studios in France there is more variety in the work done than is common in our home schools, and little wonder, for the student is there far more constantly and strenuously urged to look at Nature for himself. Methods of using materials are regarded as of little account compared with truth of aspect which must be sought with endless pains.” “Methods of Using Materials” seems almost to have been the chief aim in the British art-schools of past times!

William Sharp in ‘Art in the Nineteenth Century’ says: “Rossetti was about fifteen when he began his training in art by entering the Antique School at the Royal Academy. He went there already a rebel against accepted conventions. Intellectually he was far beyond his fellow-students, but many of them excelled him in the ABC of their art.

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He was quick to recognise this, but he saw also that he could not develop in an atmosphere so hostile to his original and imaginative mind, which wearied quickly when confronted with task-work of a kind which involved close application to the doing of what when done he did not consider worth the time or effort. . . . Rossetti listened to his instructors, considered what they and others had done, watched his comrades and their development; and, in sum, asked himself, 'Cui bono?' and made up his mind to make a fresh start. He had been attracted by the unconventional work of a young painter whom the Academy ignored, but of whom he heard much said in praise and deep interest—Ford Madox Brown. With him, he believed, he would be able to work and to receive instruction that would be really helpful."

And here is an eminent painter's experience as an art-student: "The late Sir Edward Burne-Jones once gave an interesting account of how he ventured on a plan of self-teaching through dissatisfaction with the customary academic formula. On comparing his strivings after exactness of draughtsmanship, combined with the use of colour, with the exquisitely 'finished' drawings of the Academy art-students, this artist experienced a secret dismay at the seeming backwardness of his own studies. But when, after completing a lengthy course of 'cross-hatch,' his companions of the classes attempted to manage colour, he understood how far he was in advance of them in all real artistic knowledge, not only of colour but of the technical processes and possibilities of paint, and, not least, in the capacity to see things in their proper relation of colour and tone."

Edward Pinnington in his work on Raeburn tells us: "It can never be definitely known how much of the individuality of artists is due to the want of scholastic

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tuition. The more systematic and the more arbitrary the training, the less hope is there of originality in the result. The pupil himself may be stifled, his personality crushed, during the training process. In that case, he goes out into the world carrying the name-plate of a school, and loaded with its conventions. Had Raeburn been taught the best methods of the past, he might have made use of them in painting his own impressions, the conceptions of his own mind and senses. Not knowing them, he escaped the danger to which Ramsay, Reinagle, Martin and a legion besides succumbed, of losing his identity in tradition. Keeping to Nature, and changing as he found Nature change, he passed in safety the slough of mannerism, and is accordingly found in closer affinity with some of the older Masters than with painters of his own day and of immediately preceding generations. He helped to build a Scots Art, upon no provincial scholasticism or rule-and-square dogma, but upon principles as broad as the universe and as old as Art. He did so because he was almost wholly self-taught."

A Scottish Art Professor says : "I consider that tuition in landscape painting is not quite proper within the walls of an art-school because the school of the landscapist is the open and the moods and phases of Nature his surest teachers."

George Clausen, R.A., writes thus in 'Aims and Ideals in Art' : "The work of the older artists, even those not of the first rank, is remarkable for its satisfactory accomplishment, for going straight to the point, while our work seems more or less tentative ; and I think it probable that one reason for this weakness is that we depend too much on the posed model. The effort to merely imitate the model acquired in the school may become a lifelong habit, obscuring or excluding the intelligent study of form as shown in natural movement through the mistaken point of view that

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the School work is an end, whereas it is only a means to an end."

Alexander Roche, R.S.A., in the 'Scottish Art Review,' says: "The mere science of Art is scarce a definable thing, so intimately is it wedded to feeling and instinct; and what is known as technique is not a teachable quantity, for what constitutes perfect technique in one master means ineptitude in another. At best erudition, or academic formula, is but a poor substitute for that quick vital learning which comes of delicious moments of rapt entrancement; and though such a mode as this may be questioned by many as a system of education at all, yet a consensus of opinion among artists would assuredly prove this to be the prevailing opinion."

The Hon. John Collier in his 'Manual of Oil Painting' expresses the opinion that the teacher of painting can teach the student little beyond directing him to imitate to the best of his ability any object set before him. He says: "To whatever use he may mean to put his art eventually, the one thing that he has to learn as a student is how to represent faithfully any object that he has before him. The man who can do this is a painter; the man who cannot do it is not one. Of course there is more to be done in painting than this, but once this power has been attained the student stage is at an end—the workman has learnt his craft; he has become a painter. Having got so far he may fail to apply his knowledge to any good purpose, but at least the means of expression are ready to his hand."

Haldane Macfall in 'The Splendid Wayfaring' says: "The tendency to pass from teaching a tradition in craft to teaching the *art* of the past as a tradition and a law is almost inevitable; or, to put it more definitely, it is inevitable that academies shall trend not only to baulk the sole basic function of art in the student, which is to utter his own

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impressions and his own impressions alone, it is inevitable that academies shall trend to teach the student *not* to utter his own impressions as he feels them, but to utter his impressions as he thinks that some great dead, or living master, would have uttered them. That act is the unforgivable lie and vice of academism—and academism is death to art."

John Burnet in his well known treatise on art says : "How vexatious it is to see young men attending academies and museums, month after month, drawing from antique statues, in place of bestowing their whole care in giving the outline and form correctly, waste their youth in industrious idleness, in representing the flaws and excoriations of the mutilated marble, or in smoothly stippling in a surrounding mass of background."

A well known living academician concluded some earnest advice to a young painter with the emphatic words : "And for God's sake keep away from the schools." The jealous preservation of a young artist's character or individuality appeared to this artist to be of more importance than the benefits likely to accrue from academic instruction.

Yet another living artist makes this remark : "More and more I come to perceive how minor is the place of mere technical accomplishment in the sum-total of an artist's life-work. I see with anxious concern the growing habit of academies to judge of art by this lower standard of so-called technical skill. Is it not true that the only real craft of art is that which successfully interprets soul, character and feeling ?"

Mr. Cawin in his book 'Scottish Painting ; Past and Present' says of Sir William Fettes Douglas, P.R.S.A. : "Like many of his fellows he became a painter after spending years in business, and he received little academic training. Yet he

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drilled his hand so thoroughly by self-directed study that no trace of the self-taught man appears in his work."

Chesneau, the eminent French critic, says: "How, in fact, can it be explained that every artist preaches the study of Nature, and yet that we see so few works of any originality? The cause of this dearth of individuality is this. Professors, that is, teachers of art, cherish in their memory a fixed ideal of traditional beauty; and to this, in spite of their own injunctions, they constantly and indiscriminately refer every model that Nature presents to their gaze. By main force as it were; by example, by insinuation, by exacting an immature and unreserved admiration of acknowledged masterpieces, they imbue the pupil's mind with their own conception of the forms sanctified by tradition, and not at all with a true feeling for real forms. Hence the pupil, unless he has exceptional gifts, is bereft for ever of all originality, or else, if he treads in the footsteps of a true master, his originality is at second hand."

Horace Lecoq de Boisbaudran in 'The Education of the Artist' says: "The first thing that strikes a visitor to the work of the French Art Schools in the exhibition of 1878 is their evident monotony. No doubt, if one were to compare the drawings very carefully, one would discover slight differences in their degrees of strength and accomplishment; but it is impossible to find any appreciable difference in manner of execution or in feeling. Everywhere we find the same effect, the same uniform process of execution, the same complete absence of personal initiative, or ingenuity, or independent invention. When one reflects how students differ from each other in natural characteristics, in all the delicate variations of mind and body, one asks what is this method that results in making them all so much alike? Where can this early effacement of individuality lead to later,

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unless it be to the reduction of all talent to the same level of commonplace ? Many right-thinking people, while seeing clearly enough how odd and evil such a system of teaching is, do not seem to be properly alarmed at it. Truly they say modern teaching often chokes the germs of natural talent, represses all true and spontaneous enthusiasm, and reduces all intelligence to the same level ; but once school-work is over the real artists revolt against these early bad influences, and set to work to remake their originality. Unfortunately young people, whose artistic faculties have not suffered irreparable injury through an education which is at once commonplace and repressive, are very rare. The more intelligent ones recognise, but often very late, the false path which they are pursuing. By sheer force of will and energy they sometimes succeed in forgetting what they have learned, and arrive at creating a manner of their own, both independent and original. But such manufactured originality can never have quite the sincerity or the simplicity which their natural originality would have retained, if it had been kept pure and uninjured while being properly developed."

Vincent Van Gogh with characteristic candour says : "One should not pay so much heed to the teaching of painters as to the teaching of Nature. . . . I still believe that in studios one learns next to nothing about painting and certainly next to nothing about life, and that one should do all one can to learn to live and to paint without having recourse to those old fools and wiseacres."

Sir Joshua Reynolds, P.R.A., says of the artist in his relation to the mechanics of art : "The rules of art he is never likely to forget ; they are few and simple."

Ingres, the eminent French painter, considered the mechanics of painting so simple as to be comfortably learned in a week.

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These extracts might be continued indefinitely. From all which it would seem as if John Thomson did not miss much of what was irrecoverable when he missed the entrance to the art-schools. That an academic course of art-instruction is not an indispensable condition to after eminence in art may be demonstrated in the case of artists who have risen to eminence without academic or systematic studio-training. Art-schools provide art-students with facilities for study but opportunities for the study of art are not confined to those institutions. A student by his own well-directed efforts may gain all that is of real practical use to him in his profession—all, in fact, that can be acquired in an art-school.

It does not take a painter years to know how to paint a picture ; the difficulty of every painter is the difficulty of expression, not necessarily the mere mastery of his tools and materials. The greater the conception of a painter the slower probably will be his development as an artist ; the shallower a painter is the readier will he put into practice the methods taught him in an art-school, or by the works of his contemporaries, or the fashion of the moment. Technical instruction and mastery of materials is after all but a very small part of the education and equipment of the artist. A better appreciation of this truth on the part of guardians and youth might prevent much after unavailing regret at the choice of a calling which often rewards the purest and most honest devotion with the severest penalties and bitterest disillusionment. Then, again, the mastery of technique is an inborn aptitude and not a thing purchasable either by labour or by money. Seldom do critics realise this, so often do they blame lack of training for an artist's technical shortcomings and at the same time attribute another artist's technical efficiency to a successful course of self-teaching. They forget that no amount of outside or self training will make

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a technical master of an untechnical painter and that no lack of training will rob a born painter of a natural technical facility ; although favourable opportunity for the education of such a gift is of course a definite condition of ultimate attainment.

Despite all protestations the professor of painting can impart but little of what is real gain to a student. The after doings of many art-students prove this. Well may we behold with amazement the poor fruits of years of academic instruction ! The teacher of art may counsel and advise but he cannot instil emotion into an impoverished nature, nor add one painter-like quality to the leaden labours of the artistically lean. What the professor may do is to put the student in possession of the experience of the past, so that he may not fall into the faults of inexperience. That is the serviceable limit of the office of the art-teacher. The professor may, of course, aid the student of weak parts to inflict more speedily the fruits of his feebleness upon the long-suffering taste of his country.

Art cannot be taught, and the student would do well to avoid as a death-trap to his talent any academy or school that asserts the contrary. Art or expression cannot so be learned unless falsely ; for the art of every true artist comes from within, and the school of that priceless gift is the unwall'd world and the heavens round about, for these teach lessons which no man may teach to another.

An art-school, directed by professors unprejudiced in favour of any classified method of painting, might, however, be a well-ordered bureau of art-intelligence—a kind of ready road to mechanical information procurable otherwise only by needless expenditure of time and long experiment. Under good guidance the student will then be directed to avenues of study which lead to the “excellence which is the accumulated experience of past ages.” He will be conducted to an

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intelligent study of the works of the Masters whereby he "receives at one glance the principles which many artists have spent their whole lives in ascertaining" and will thereby be "spared the painful investigation by which they came to be known and fixed." That catholic instruction which demonstrates, as far as is practicable, past and present methods in art, but which seeks not to impose upon the student any particular method, preserving as its most jealous aim the student's individuality, is alone desirable. Only as convenient centres for study and as broad and liberal conservatories for individual art-development can art-schools excuse or justify their existence.

Speaking of Thomson's meagre art-instruction, a well known professor of art said to the writer that while a painter of genius, like Thomson, might undoubtedly dispense with academic training, the artist of more modest abilities must be dependent upon art-school instruction. That is very like admitting that art-schools exist for the salvation of mediocrity. Heaven knows whether that be desirable! But if we close our art-schools will heavenborn artists alone exist in the land? Mr. MacColl says that artists, like wild and beautiful beasts, are becoming rare, crushed out, not only by the spirit of the age, but by the heart-breaking accumulation of art. I am afraid it is the art of the schools to which Mr. MacColl refers, not the art of the true artist, for of the latter we have too little in every age. But certainly something should be done to stop the deluge of paint.

It is true that a certain professor has said that without the flood of mediocre art you cannot have the crest of genius. Genius the crest of mediocrity! Great literature is not conditional upon a multitude of commonplace writers and great art is not conditioned by a crowd of commonplace painters. Genius is not the crest of the flood of mediocrity,



CONWAY CASTLE

Sir J. H. A. Macdonald

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but is the unfoldment of a rich and original personality. Perhaps our professor meant to imply that without the impulse to art in a people you cannot have a manifestation of genius. But even this application can only be limited. The deplorable evil is that, when the "impulse to art" results in a universal and unhealthy desire to scribble and daub, the man of genius is in danger of being overwhelmed by the flood of mediocrity instead of being borne upward to recognition and reward. The true genius must be strong to stem triumphantly this mountainous sea of mediocrity. Real impulse to art in a people is not evidenced by the eagerness to scribble and daub but by the ability to discriminate between good art and bad art. The finer the art taste of a people the less will mediocre art be tolerated or encouraged ; and the less will there be an ignoble faith in academic systems for the manufacture of artists.

In regard to this controversy about art-training considerable confusion is made by writers and others between artistic apprehension and analytical construction. Thus overpowering stress is laid upon what is called the indispensable necessity of anatomical knowledge to the figure painter and sculptor, while it has even been asserted that the landscape artist ought to know the geological formation and arborical structure of the objects he paints. Many a landscapist will learn with surprise that before he can efficiently paint certain effects and objects he must first snare the morning mists, pierce the cloud, or analyse the sea. If ignorant of the sun's composition how will he know to paint a sunset? This much is certain, a pick and shovel must be added to his equipment for the more ordinary scenes of his labours. But should he choose to paint Mount Everest—allowing that no human being has reached the crest of that supreme mountain—he will have to paint it without a summit. But

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what difference would it make to the artist's rendering of the mountain if he knew the component parts and general strata of the base and remained in ignorance of the component parts and strata of the summit? I do not know, but Mr. Ruskin said it *would* make a difference.

What is of greater import, I imagine, is that an artist should be able to apprehend and feel character in things. An artist travelling by the line that runs parallel to the Clyde for some distance tells how he witnessed a magnificent display of those atmospheric changes which too often escape the notice of painters. An ethereal effulgence so wondrously transformed promontory, river, and sky that the impression upon the artist's mind was that of a vision of surpassing splendour, born not of vapoury humours but of spiritual revelation. What of the material lay behind this wonderful effect did not count to the painter, for the scene seemed to speak to him of unknown things which one might never know. All was mystery, a dream of colour, a vision of light. The painter therefore ought to forget as far as possible—what seems an insurmountable difficulty to some artists—the *underlying structure* and come to see all visible things as paint and to feel all visible things as character and portent.

The artist needs must apprehend that organic laws differentiate between a man, a rock, a stream and a tree. The school child knows perhaps as much as any landscape painter need know of purely organic structure. The character of things paintable—surfaces or appearances under natural lighting—should be of chief artistic account to the artist. Least of all does the landscape artist require to be acquainted with the structure below surfaces. To the sculptor or figure painter, on the other hand, anatomical mastery may prove a benefit in so far as such knowledge may be employed as a disciplined monitor to memory ; for

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moderns do not enjoy the advantages of the godlike Greek who embodied in marble perhaps the finest ideal of the form of man, and yet was mostly uninformed as to the underlying structure of the human form. That which makes or mars a painter is not mere training in methods and facts. It depends upon his power of ordination which implies artistic seeing as well as the power of apprehending character in things that are seen.

I cannot therefore believe what another critic says in echo of Mr. Ruskin, that a painter will paint a distant mountain with more truth of effect if he knows its general geological structure than if he relies upon his art sense and sight and emotion only. To the painter the distant hill is not simply a scientific fact. So far as he is concerned it has not been placed there by known laws and defined by hand-books which may be carried in his equipment. To him it is like all created things a vision, an appearance—a colour symphony upon the perfectly attuned harp of Nature. What if a painter about to paint a distant mountain, and informed of its geological structure, should begin his task unaware that witchcraft has changed the structure behind the outward appearance from rock strata to oatmeal? Will his rendering of the mountain—its outward appearance remaining unchanged—be affected by his ignorance or knowledge of that occurrence? If so, then he paints not what he sees but what he knows and is therefore no painter at all but a mere chronicler of scientific facts. If the miracle makes no difference to his rendering of the mountain, where then is the necessity to the artist to know its geological structure?

Study the anatomy of Nature if you will, but study under the jealous discipline of the art-sight. Do not believe that you will produce great art by travelling with a geologist's

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curiosity to a distant mountain or with a scrutinising or scientific eye to a foreground tree. Receive the facts and marvels of creation into your understanding but for the purposes of your art subject them to the faithful admonition of your art-sense and art-sight whose province is the character and appearances of things.

Moore speaks of the "instinct of anatomies" and the "sense of proportions." Genius will not overlook the constructional or anatomical properties of objects, for the penetrating insight of genius unerringly fixes the character of things and all that helps to determine that character. There is point in the somewhat cryptic utterance that the only way to become a landscape painter is faithfully to copy a statue or the human form, in so far as the power to see and render form and character, as well as the subtleties of light and shade, in landscape is important. It is claimed that it is simpler for the student to study form and light from the figure, from statuary, and from portraiture, before attempting the more difficult presentment of form and light and shade in landscape. It has further been claimed that scientific knowledge of underlying structure will be helpful to a painter should his memory of form fail him, but this is a contentious plea for what at best is merely an antidote to feebleness of memory. Memory can be corrected by reference to subject or to sketches and studies. Anything which strengthens the observation and informs the mind is, however, to be welcomed; and if scientific study effects this it is to be desired.

Thomson was learned in physical science and in the laws which govern nature, yet it was not this scientific knowledge but artistic instinct and insight which gave him the power unerringly to suggest the character, significance and structure of things.

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If the painter of undisturbed Nature must discard organic inquisitiveness — the geologist's prerogative — much more must the *Idealist* be master of appearances. It is through and by appearances the Ideal is known. We rise from visible semblance or form through fanciful appearances or visions up to the Ideal, which, in itself a high beckoning vision without substance, and having no present 'underlying structure,' cannot be made tangible but only spiritually experienced, or inwardly felt and seen or suggested as it were. The angel company of our dreams, in fact all forms of mental embodiment, are evolved from daily, hourly *appearances*, and not from our knowledge of bones and muscles and geological formations. An Idealist above all must see aright.

Every true-born painter is a seer. While the seer, the divinely born, may be liable to technical fault in his art, the manner or quality of his vision never can be open to censure on the ground of affectation, unreality, or whimsical wilfulness. The mere graduate in methods of painting, if he have not the eye of the seer, may in his work become fantastic and unreal, and the more likely is he to become so by very reason of his heady, facile brush-facility.

In the foregoing remarks it is far from my intention to convey the idea that an artist ought to remain in ignorance of the facts of creation or the science of things. On the contrary an artist ought to be a man of culture both in science and philosophy, for culture, which tempers the quality of the mind, cannot but have a beneficial effect upon the understanding and therefore upon the practice of the artist. By culture I do not mean mere painful specialising in bald facts about the world, but study that is philosophical in its tendency. Such study may incite wonder in the artist. There is always salvation for the artist who wonders. The

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hopeless one is the Dead Artist with the Open Eye, of whom I shall speak again in later pages.

The seer in art being endowed with insight or soul-sight must see truly ; because in each everyday appearance or form, which is the garment or symbol of the spirit, he sees not only the outward semblance but likewise the spiritual and eternal character which determines that appearance. No painter with this sight of the seer errs in his outlook while faithful to his soul-sight. The true painter sees not only the visible beauties of the universe but likewise the veiled wonders of creation and because of this insight he sees the visible world with a more delicate and sensitive eye.

There is, however, a great gulf between the seer in art and the painter who is an uncertain dreamer of dreams. The latter sees vaguely and gives us merely indefiniteness for form and flat dull smudging for the noble charm of suggestiveness. The seer is a painter who in the visual world around him realises the wonder and mystery of life, and therefore the terms of his art are clear, definite and complete. This applies not less to the landscape painter than to the figure painter. The terms clear, definite and complete apply quite as much to the realisation of the artist's conception in terms of breadth or of line, because the art of such true painters, in whatever form, is always remindful of the greatest elements of life and creation. The incomplete artist is never so remindful for he is mostly void of this great consciousness—dwelling as he does in an uncertain world of fanciful apparitions—and his art is thereby indefinite and hesitating and of a lower order of conception. As the true seer in art realises the actual world around him so does he as clearly realise the inward or visionary world and his interpretations of this world are likewise strong, clear and definite. Not that the painter by human means can visualise

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the utmost splendours of visionary conception, but as the outward semblance of the world conveys to the seeing eye its hidden mysteries so do these visible emblems of the creative painter convey to us a hint of the glories which no brush may wholly picture and no human speech can fully explain. The true painter must be intensely virile, for it requires a powerful character to sustain and embody conceptions that are powerful. He must have the spirit, character and virility of true manhood as well as the mysterious inner fire of genius. There is considerable significance in the words of William M'Taggart, R.S.A., to a brother-artist : "Be an artist, but first be a man."

In defining the uncertain dreamer of dreams I do not refer to the man of deep feeling and profound consciousness who is without adequate power of expression and whose life is thereby likely to be a tragic and futile struggle for self-revelation. Truly the genius or power of artistic expression in whatever medium is a gift as mysterious as it is undefinable.

There is really only one special sense in which a knowledge of the underlying structure of things is essential to a painter, that is, the structural knowledge concerning things of paint. A painter, no matter how poor in parts otherwise, must conquer the cunning that will enable him to produce appearance or effect in a picture. He must be able to construct or build up a picture, to form the tenons and mortices of a picture, so to speak, which, if they do later become hidden, yet bind together the artist's conception—just as a carpenter must know how to put a door together. With this kind of underlying structure an artist must be familiar, but, as we have seen, any average intelligence can with diligence acquire a working knowledge of the mechanics of art within a comparatively short time.

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Only the few can put that knowledge to vital and durable use.

Assiduous practice with the tools of any craft is, of course, a condition of mastery in that craft, as mere theoretical knowledge alone does not make a practical craftsman. Therefore, while a knowledge of the methods of painting is easily enough acquired, only long and constant practice with the tools of the craft will give the facility and confidence of the skilled workman. From these remarks it will be seen I do not lightly estimate the toil necessary to mastery in the craft of painting. Simple as it is to receive the processes of art into the understanding, the attainment of even a tolerable technique of art, wedded to expression, must ever be an exacting and strenuous labour, and sometimes almost a lifelong despair. How much gentler would our criticism of others be if we could constantly bear this in mind. Yet art-schools are not a necessary corollary either to the understanding of or the attainment of a technique of art.

While the student of art may avail himself to the utmost of the advantages of wise instruction he should remember, as Reynolds says, that "few have been taught to any purpose who have not been their own teachers" in the great realm of art. The works of the masters are eloquent instructors to the inquiring mind, and again, as Reynolds says, "Nature denies her instructions to none who desires to become her pupil."

The technique of art is not a formal and laboured product of the art-class, but is the fine grace of the artist-mind which makes significant in simpleness and sincerity the thoughts and visions which are beyond reach of the mere technical expounder of art. The true painter always seeks freedom in all sincerity and simplicity from academic or stilted views of art whether of craft or expression.

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The earnest desire of the sincere artist for a plain and simple yet expressive technique of art is voiced by Vincent Van Gogh in these words: "I am trying to discover a more simple technique which perhaps is not impressionistic. I should like to paint in such a way that everyone with eyes to see could not help but read a clear message from my pictures." He significantly adds that he is returning to the technique which was acquired from direct Nature-study in the country before he became acquainted with the works of others. He expresses considerable contempt for the thought, observation and art of those painters whose chief boast is technique. Ludovici condemns those artists whose chief consideration is technique, and who seek their inspiration in such secondary matters as the treatment of light, values and complementaries. "Light," he says; "the play of complementaries, the breaking up of light, the study of values—little things please little minds. Anything was good enough, picturesque enough, trivial enough, for these artists (whose general scepticism drove them to technique as the only refuge) to tackle and to try their new technique, their new method, or new watchword upon. Grey-beards . . . who continue to concentrate upon technical questions and to regard them as ends in themselves, merely reveal the fact that they never were artists at all."

Again, in the words of Rodin: "So the modes of expression of men of genius differ as much as their souls, and it is impossible to say that in some among them drawing and colour are better or worse than others. . . . Let us force ourselves to understand the masters—let us love them—let us go to them for inspiration; but let us refrain from labelling them like drugs in a chemist's shop. . . . You see a picture, you read a page; you notice neither the drawing, the colour, nor the style, but you are moved to the soul.

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Have no fear of making a mistake ; the drawing, the colour, the style are perfect in technique." Is it not a critical vice of our present time this labelling of the masters "like drugs in a chemist's shop" ?

So perverted has criticism become that flamboyant and meaningless bravado of brushwork is too often preferred to the naïve expression and simple directness of genius. Unaffected rendering of form, so evident in all truly great work, is actually set down by certain critics to the resourceless labour of ignorance. The surest test of technical mastery in any art of human expression is simplicity. The technique that parades and prances and poses is the mere trickery of pretension, the meretricious performance of the sham artist. Simplesness and lucid directness are the cardinal excellences of art and are the foundations of technical mastery. Truly it has been said that the great difficulty and the crown of art is to paint, to write, with ease and simplicity. The most uncompromising opposition to originality in art, to simplicity in conception and technique, comes not always from the critic but also from the painter. Any departure from academic custom, any disregard of the canons of the art-class, the least show of revolt from well established notions about art-rules and art-aims, old or new, is likely to be very warmly resented by the mediocre painter. The delightfully wilful deviations of genius, the happy naïveté of loving spontaneous expression, the very freedom from conventional laws of composition, style or method will bestir in him a spirit of active hostility. He will pompously proceed to demonstrate how this or that true work of art comes short of accepted rules of art, as these are taught by art schools and upheld by humdrum art coteries or the newest art factions, and employed by himself in the composition of his own comparatively feeble and

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conventional productions. Among a certain class of uninformed art-patrons he is unfortunately apt to be a power for evil, because to the ignorant art rules and customs and especially a grandiose assumption of precedent are imposing things.

Faith in academic teaching, curiously enough, is to-day accompanied by a firm belief in the freedom from convention of modern art. The modern egotistical belief that the complete deliverance of art from the conventional in motive and technique has been reserved for this age ought, fifty years hence, to provide a fitting subject for mirth and wonderment to critic and painter alike. Hedged round within the barriers of convention a horde of modern painters fail to realise their place of immurement. Having re-tinted the barriers these painters mistake the thin decoration of their own hands for the divine glory of a true Pantheon of Art wherein they believe themselves to be legitimate high priests.

It is indeed a foolish critical error and a perilous disposition in a painter to put technique before all else in judging a work of art. My sympathies and preference are both wholly with the master-brushman, but, nevertheless, I do not exalt the mason above the architect, the craftsman above the originator or inventor. As a distinguished artist says, "There does not perhaps exist a single work of art which owes its charm only to balance of line or tone, and which makes an appeal to the eyes alone . . . so all drawing and all harmony of colours offer a meaning without which they would have no beauty." Technique ought then to be considered as purely interpretative of the individual temperament of the artist. There are different orders of technique, ranging from the superlative vigour of Velasquez, or the dashing ease of Hals, to the complete elimination of conscious brushwork in the art of Ingres.

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I have said in the preceding paragraph that while my sympathies are wholly with the master-brushman I do not exalt the mason above the architect or the craftsman above the originator or inventor. It is impossible to do so, for as craft without purpose in art, without *art-purpose*, is mere inanity and foolishness, the originator only is the true craftsman.

There is a curious disposition on the part of many critics when estimating a work of art to dissociate the craft or method of a painter from his concept of art. This is not a satisfactory system of criticism, because it only results in unsettled and unstable conclusions. If we take exception to a marked feature in any character we demand in effect the reconstitution of an individual. Likewise, if we propose an alteration in the technique or form of expression of a painter, which surely is a marked characteristic, we really demand a revolution or entire change in a painter's temperament and concept of art. To suggest that the mature technique of a true artist will be modified by an extended course of mechanical art instruction is sheer absurdity and a confession of critical ineptitude. A painter who knows the rules of his art, and who is acquainted with the works of others, is surely in a position to determine his own method or craft of art, which, after all, is finally confirmed by the individual feeling and preference of the artist. It is only a trite truism to say that original painters, even after long study and an extended acquaintance with foreign art galleries, will evolve a style best suited to their own idiosyncrasy of art, both of conception and technique. We may or may not approve the choice of a painter but we must at least credit him with freedom of choice. There have been exceptions, unfortunately, where an artist of agreeable style of art and of established reputation has, under the influence

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of a mistaken or misleading idea, submitted an ingenious personality to alien art influence with unhappy results. But this has reference not to his craft but to his ideas about art, and is therefore outside the scope of my comment. The autocracy of the art-class is observable in the monotonous sameness and inexpressiveness of much modern art-craft ; as one writer says, all is so distressingly competent and withal so wearisomely commonplace !

Again let it be observed technique is conditioned by temperament. The technique employed by a painter to express himself is the only true and proper technique for that particular purpose. Thus, we are reminded by one writer of "the immutable canons of true art, which must ever make due allowance for the individual. . . . For there is no standard of art, pure and simple, to judge from ; we are ever confronted with art plus the individual. And to judge without taking the two entities into consideration is to give wide lee-way to error." As Mr. George Clausen, R.A., very pertinently remarks it matters little what technique a painter adopts "so long as he gets there." Technique is the servant, not the master or tyrant of the artist. The only technical obligation which devolves upon the artist is to embody his concept of art.

Painters who are merely picture-manufacturers often attain, by repetition or modification of the same method or picture, an apparent manual facility or dexterity, whereas in art of a higher order every picture may be said to be "an untried and hazardous experiment."

Millet once said in reply to a correspondent that he could not explain how he painted ; his technique, he said, was simply the outcome of an endeavour to express an idea and, consequently, his method often differed—it might be "very good or very bad" according as he succeeded or

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failed in expressing his intention. Puvis de Chavannes held that so long as an idea or intention was to be realised in paint "it mattered not at all how the task was accomplished." Speaking of one of Chavannes' works a well known modern critic says : "Truly, the brush has plastered that back as a trowel might, and the result reminds one of stone and mortar, as Millet's execution reminds one of mud-pie making." Of Millet this critic adds : "Millet seems to have desired to omit technical beauty, so that he might concentrate all thought on the poetic synthesis he was gathering from the earth." Millet is not degraded by this critic to the rank of an inferior artist because to Millet "paint was often a rebellious and not a too congenial medium" or because his method does not always show a sympathetic use of oil paint but reminds one of "mud-pie making." Neither is Chavannes contemptuously dismissed because of his "trowel and mortar" technique. The same critic remarks : "All methods that are not part and parcel of the pictorial intention are equally puerile and ridiculous. The separation of the method of expression from the idea to be expressed is the sure sign of decadence." Another leading critic says the same thing in other words : "But fitness of craftsmanship to the art it would utter is the only limitation to any craft or means of expression whatsoever. . . . As long as an impression through the vision is essayed by the painter, it matters nothing if you or I or the critic like or dislike the craftsmanship ; the triumph or the failure of the artist lies wholly in the fact whether he has been able to transmit into our intelligence through the sense of vision the impression that he himself has felt." Thomson's method was the outcome of an endeavour to express an intention and not a studied and decadent separation of method from the idea to be expressed. Thus the method



CARRON CASTLE

Earl of Wemyss

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of a small picture like 'Carron Castle,' of which a reproduction is given in this book, differs from the method of the painter's more heroic works. It differs simply because the intention or idea to be realised was different. Paint never was to Thomson, as it often was to Millet, a rebellious and not too congenial medium, but an obedient and agreeable vehicle of expression—hence the "easy mastery" of his work. Thomson's works in their technical facility show that the painter possessed "a sympathy for oil paint as a medium." Moreover, it should not be forgotten that "handling can be overlooked when a canvas exhales a deep sensation of life."

I might remark in regard to the painting of 'Carron Castle,' referred to in the last paragraph, that whatever be the merits of this small work, favourably noticed by Sir Walter Armstrong, it would be absurd for any critic to contend that in technical mastery it surpasses Thomson's important productions. A comparison of the reproduction of this small sketch or study with the other illustrations in this volume may be considered conclusive support of my contention. The technical method of this work is sufficient for the purpose the artist had in view.

With great painters technique is a means to an end, not an end in itself. The painter of few ideas and meagre endowment prates incessantly about technique and seems to find equal satisfaction and inspiration for the full display of his talent in a dunghill or the ideal female form. Who cannot but regret this tendency to fall down and worship an isolated technique; when feeling, soul, power, passion,—all the flow of spirit and life—seem of little consequence beside the mechanism of the brush. As Chesneau says, we find the artist "substituting mere vehicles of expression for the very essence of art, forgetting that the value of his work lies not in the medium of utterance, but in the thing it

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utters." Or as Reynolds says: "They have taken the shadow for the substance; and made the mechanical felicity the chief excellence of the art, which is only an ornament, and of the merit of which few but painters themselves are judges"; and again: "The powers exerted in the mechanical part of the art have been called the language of art but we may say that it is but poor eloquence which only shows that the orator can talk. Words should be employed as the means, not as the end: language is the instrument, conviction is the work." In the strong indictment of Reynolds art founded merely on technique and decorative bravado is as "a tale told by an idiot, full of sound and fury, signifying nothing." This disposition to exalt technique above the artist's individuality may account for the emptiness of the work of many modern artists. An age that prides itself chiefly upon technical achievement in art is unlikely to produce worthy pictures or to hand on great artistic traditions.

Scarcely a more convincing argument against the notion of the universal necessity of academic instruction in art can be found than the remarks of Reynolds in his estimate of the work of Gainsborough: "When such a man as Gainsborough arrives to great fame, without the assistance of an academical education, without travelling to Italy, or any of those preparatory studies which have been so often recommended, he is produced as an instance how little such studies are necessary, since so great excellence may be acquired without them"; but "it must be remembered that the style and department of art which Gainsborough chose, and in which he so much excelled, did not require that he should go out of his own country for the objects of his study; they were everywhere about him; he found them in the streets and in the fields, and, from the models thus

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accidentally found, he selected with great judgment such as suited his purpose." It should also be remembered that a painter of great judgment and with great powers of assimilation is likely to know more both of the spirit and form or a fine picture or statue after a season of intense contemplation than a lesser painter will know after long and slavish imitation of the object before him. Thus it would be just as absurd to say that the latter has necessarily undergone the only possible course of preparatory study as it would be to say that the first has entirely done without such study. He may not have so frequently repeated the subject of his study on canvas or on paper as the other has done but by fervent contemplation he may have fixed it more deeply in his mind and nature. I do not say this in order to depreciate the executive labour of the student but to suggest the probability of a painter subjecting himself to the acquisition of knowledge unknowingly to his critic. There are no bounds to the penetration and assiduity of genius. Genius will find occasions for study where none is suspected. In the words of Owen Meredith

Talk not of genius baffled—
Genius is master of man ;
Genius does what it must,
Talent does what it can.

In so far as this dissertation of Reynolds in relation to the art of Gainsborough be held to make more untenable the position of academic pedantry it is to be welcomed. Reynolds is unnecessarily apologetic in estimating Gainsborough's art in its relation to academical training. One would be satisfied to forgo the possible benefits of academic study and foreign travel in order to arrive at art so distinguished, so ingenious, so altogether delightful in its personal qualities as is the art of Gainsborough. Reynolds's

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remarks on Raphael lend additional emphasis to the truth so strikingly exemplified in the case of Gainsborough that a true painter is not dependent on academic teaching but draws his learning from all his surroundings. "Raphael, it is true, had not the advantage of studying in an academy ; but all Rome, and the works of Michelangelo in particular, were to him an academy."

A very considerable effort has been made by some writers, and notably by Sir Joshua Reynolds,—although the President's address is chiefly directed to students open to such admonition—to emphasise the obvious truism that unremitting industry and close study are as essential to the progress of genius as to ordinary ability. Indeed the famous President exceeded this wise admonition and delivered the familiar but absurd dictum that genius itself may be said to be merely the outcome of well-directed industry. The greater and more profound his genius the wider must be the knowledge and experience which the artist must necessarily acquire before he can arrive at the culmination of his powers ; even as a general in supreme command of great forces, operating over an immense tract of country, must know vastly more both of the conformation of the ground and the general disposition of the troops than a subordinate in command of a unit, whose knowledge of the battle plan is necessarily modified by his rank, position and command.

The plan of Art and Nature is illimitable. In it lesser painters may occupy a useful but subordinate place. The master artist commands ; the whole continent of art is his field of operations, the various masters of the art his captains and lieutenants, and Nature his inexhaustible reserves and supports. Great military victories presuppose great genius of organisation, initiative and an informed offensive ; great

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commercial enterprises suggest great shrewdness, information and enterprise ; great scientific achievements imply profound study and intuitive and speculative experiment. Great art victories or creations presuppose the same.

As special capacities are expected in the great scientist, captain of commerce, or military chief, so are special talents expected in the great artist. Inspiration or divine selection, the gift of genius, does not imply the extent or degree of those acquisitions of knowledge and experience which all painters should strive to acquire, but it implies the temper of mind, character, and peculiarity of soul, which enable a great master, in whatever medium, greatly to command and rule his art ; to order his gathered learning to service and obedience. If it were otherwise ; if it were possible for the student by means of well-directed labour and unremitting study to command the excellences of the art of the great masters, then truly Michelangelos would be as plentiful as blackberries and Raphaels as frequent as raindrops.

Genius cannot be purchased by labour and devotion alone just as genius cannot be fruitful without hard, unceasing and inflexible work. Great works of art do not come from heaven by man to men as a precious casket might be conveyed by a dull porter from the goldsmith to the purchaser. The great artist would be but a dull porter if this were so. To employ the dictum of Grotius, it is true that "nothing can come of nothing" ; or, to use the words of Reynolds, "he who has laid up no materials can produce no combinations" ; but it is equally true that only genius can give to the world great combinations in each domain of art, letters and science. An artist cannot change his birth-right ; hence the art of a great artist is not really of more personal credit than the art of a meaner artist. This fact helps to explain the extreme simplicity, humility and natural-

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ness of great men, and their tendency to discount any pride in their performances except what is due to their labours and exertions.

A few apologists maintain, some lamely, some more plausibly, that Reynolds's statement that well-directed labour will produce effects similar to those which are sometimes called the result of natural powers, and also his further statements in respect to genius and inspiration, were not intended to be read in the exact sense in which they have been generally accepted. In view of Reynolds's self-contradictory utterances on these subjects there is some partial excuse for such a defence, but the fact remains that at their face value, as simple statements in the English language, they have received wide acceptance and as such they have been here subjected to the test of logical reasoning.

There is a subtle sense in which the words of Reynolds may be said to apply, and that is, in their correlation to the presence and activities of genius. Thus genius may be said to be the outcome of well-directed industry, but industry well directed in provinces where only genius may labour, for genius presupposes corresponding powers of well-directed industry and unremitting study. This, however, is to take language away from its frank and simple use to the devious domain of the sophist.

Northcote, Reynolds's biographer, asserts that Reynolds uttered his dissertations on the nature of genius and inspiration simply as a protest against the vulgar misconception of a man of genius as a creature of one brilliant capacity but almost an idiot in everything else. Certainly the lives of the great masters seem in a degree to support the assertion that genius is really another name for great natural capacities capable of being directed with distinction to any pursuit or situation in life; or, in other words, that marked artistic

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ability is invariably accompanied by great powers of understanding.

Having subjected Reynolds's utterances on the subject of genius to strict logical examination, it will only be just to consider briefly these deliverances in a more liberal and inquiring spirit. Such an inquiry, necessarily brief, should not appear out of sequence in a work dealing with the art of another painter—if we bear in mind the necessity of discovering a consistent basis for the application of precepts taken from the 'Discourses' in support of the views put forward in this work, relative to the genesis and nature of the art of Thomson and of every true son of genius. I have deliberately treated Reynolds's deliverance in a coldly literal temper in order to emphasise the far too common interpretation put upon his meaning; I will now state what I consider to be the only reasonable, logical and sensible interpretation to be put upon his words. I think this is due to Reynolds in view of the general critical inability clearly to comprehend the sense in which Reynolds evidently intended his precepts to be accepted.

The utterance of Reynolds which has given occasion for much pother among the scribes, Hazlitt and others, is chiefly contained in the following lines: "There is one precept, however, in which I shall only be opposed by the vain, the ignorant, and the idle. I am not afraid that I shall repeat it too often. You must have no dependence on your own genius. If you have great talents, industry will improve them; if you have but moderate abilities, industry will supply their deficiency. Nothing is denied to well-directed labour; nothing is to be obtained without it. Not to enter into metaphysical discussions on the nature or essence of genius, I will venture to assert that assiduity, unabated by difficulty, and a disposition eagerly devoted to

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the object of its pursuit, will produce effects similar to those which some call the result of natural powers." Here it must be allowed by even the most friendly critic that the eminent painter has obscured rather than clarified his instructive admonition by the adoption of a form of phraseology which relies for accurate interpretation upon a pre-apprehensive facility on the part of his hearers, or rather upon a certain atmosphere of congeniality to the subject of his lectures. Sir Joshua, it should be noted, is careful to explain that his remarks are made without venturing upon metaphysical discussions as to the nature of genius—as to whether genius is to be applied to the faculty that produces easily that which can, however, also be attained by industry. It should be remembered that Reynolds's admonition is addressed to a class of average art-students, of whose individual capacity Sir Joshua could not be aware: his purpose, therefore, was to encourage each student to industrious perseverance in the pursuit of art, to caution the student against the foolish idea that excellence is only possible to natural aptitude for assimilating learning without trouble and study. Reynolds certainly does not intend the student to understand that personal capacity plays no part in the ultimate result of industry. Sir Joshua expressly mentions "great talents" and "moderate abilities," thus differentiating between them. Industry will improve great talents. That is true. Industry will supply the deficiency of moderate abilities. That likewise is true. The man of great talents by industry achieves immortality. The man of moderate abilities by industry becomes rich in resource where before he was poor. Industry supplies his deficiency.

When Reynolds says that "assiduity, unabated by difficulty, and a disposition eagerly devoted to the object of its

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pursuit, will produce effects similar to those which some call the result of natural powers" he does not say that the student will necessarily produce art equal to Michelangelo and Raphael or achievements like those of Titian, Rembrandt and Velasquez. Observe that Reynolds uses the term "effects," and observe also that he does not say "which I call" but "which some call." This qualification obviously narrows Reynolds's meaning considerably. Reynolds's various definitions of taste and genius show him to have been well aware that in order to attain an ideal or aim in art one must first have the inward capacity to visualise clearly that ideal or aim. It is nonsense to assume that Reynolds intended to imply that the "object of pursuit" could or would be the same, both in spirit and in kind, in every individual aspirant in art, regardless of character and personal capacity. Obviously, the objective in art of a Michelangelo would necessarily be vastly removed from the objective in art of a far less endowed painter. Reynolds implies that the student's objective must be a real objective, not an illusion due to inflated ideas as to his ability; his objective must be a definite object of pursuit—his industry must be "well directed."

Now, it is quite possible to achieve by industry effects in art similar to those "which some call the result of natural powers." Natural powers will enable a student of art to reach a certain excellence with less laborious diligence, but well-directed and assiduous industry will enable a less gifted student to arrive at similar excellence none the less surely, even as one student of mathematics may master the problems of Euclid quickly while another student may only conquer the same difficulties after laborious effort. In this sense industry supplies the deficiency of moderate abilities. Indeed, the indolent student of parts is likely to be left far behind

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his less gifted but hard-working fellow on the road to excellence in any art.

Reynolds was therefore wise in admonishing the student to place no dependence upon his own genius. Genius has a road so long and so laborious to travel—the goal of attainment is so lofty and so distant—that life itself is too short to permit of any wilful indolence by the way. That men of true and great genius realise this is evident from the lives of the great artists, which have been lives of titanic effort and amazing industry. There is nothing more unfounded than the idea that great artists arrive at their masterpieces without effort and with simple ease; the narrative of great painters' careers ought to dispel a conclusion so unwise. The fact that the great artist may produce a great work without a full consciousness of the signal importance of his achievement is due not to effortless ease of production but to the fact that the true artist wonders why all men cannot do the same—his gift is so much a condition of his being, is so natural to him, that he cannot easily find vain pride in a possession the absence of which in others he rather esteems a misfortune. The great artist can remove from his path formidable obstacles to his progress and can scale apparently insurmountable heights, not because he is insensible to difficulties, much less because of the absence of difficulties, but by reason of his spirit, determination and character, and the strength of his genius. Conscious of the hard toil which lies between even a man of genius and his desire Reynolds very sensibly encourages the student not to be disheartened by rhapsodical talk about inspiration—as though genius were a sudden blinding flash from Heaven, overwhelming the senses, instead of a daily, hourly possession; in fact, the character of the painter himself, all his peculiar powers of thought, emotion, feeling, commonsense and observation.

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Such then is the sense in which a catholic and reasonable investigation invites us to accept Reynolds's utterances on genius and industry ; Reynolds was not so stupid as to have been insensible to inconsistencies in his 'Discourses' had such existed. Reynolds's admonition is not without meaning to those critics who so unwisely tell us that a painter like Thomson of Duddingston produced his pictures without previous study and in the few hours of leisure from more weighty pursuits.

Although persevering study in an academy class will not give to a student the powers of genius ; although industry will improve upon but cannot supply the place of natural gifts, the student of true but humble capacity need not despair of his gift. The true painter of less power, if he labour in the true spirit, need no more complain of his situation than those in a modest capacity in other walks of life need complain, for in duty well done and service honourably discharged there resides a full measure of content, of happiness and usefulness. The painter of humbler capacity, as Rodin says, does useful service by communicating something of the great spirit of art to those who cannot receive readily its higher manifestations. But there is a measure of shrewd sense in the reproof of Blake that the man who on examining his own mind finds nothing of inspiration ought not to dare to be an artist.

While a painter will advance greatly in knowledge from earnest study of the works of the masters, perhaps the best and soundest kind of preparatory study for the acquisition of style and expressive technique in art is, along with such analysis, close and intelligent observation of Nature. Technique is most competently learned from Nature, for "the technique of Nature is perfect. . . . If we could only imitate her style, it would necessarily be a style of the

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greatest originality." Personal impressions of this kind, derived directly from Nature, it has been well said, immensely favour the development of individual feeling and the birth of original talent. Great masters found their technical efficiency upon Nature by observation of the growth and inclination of objects and of the tender and reposeful, or brilliant and dashing effects of light and shade, as well as by assimilation of the suggestive charm and mystery of her numberless combinations.

Conversing with art students on the chief importance of this, the only primary scientific basis of craft in art, I have often been surprised to hear that while the student has acquired parrot-wise in the course of his training certain twists and turns of the brush he has not been informed that the origin of craft in art is in the observance of the growth and formation, the inclination and the quality and lighting of natural objects. True craft of art, the student should remember, is based on the infinite but simple technique of Nature.

I have endeavoured to show that a knowledge of the craft or processes of painting can be acquired with ordinary diligence within a reasonable period, with or without the assistance of the art-class ; that real technique is not teachable but is impelled and directed by the mind and soul of the artist and therefore is peculiar to himself alone. I have also tried to show that technique divorced from the temper and feeling of the artist, and sought as an end in itself, is both futile and absurd. I have further endeavoured to point out that the technique of a true painter is not modified by purely scientific learning—geological or otherwise—and that this true technique has the same relation to the mechanical processes of painting as grammatical structure and the rules of notation have to the style and genius of

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expression of the individual writer or musician. I have sought to thwart the attempt of the critics to treat of technique as a fixed canon, as a system of art purchasable in an academic class ; I have opposed the definition of the plain craft of painting as a difficult and mysterious objective only to be attained under academic tuition ; holding such a definition to be simply foolishness due to misapprehension of the mission of art and the quality of the true artistic temperament.

John Thomson was largely self-taught. So also was Raeburn. So also was Gainsborough. We know that "Potter learnt his trade in the fields in lonely communion with Nature." We know too that while "Crome was a house-painter, and practised painting from Nature when his daily work was done," he nevertheless "attained as perfect a technique as any painter that ever lived." We learn that "Morland, too, was self-taught." Degas, Sisley, Monet, Manet and Millet "spent little time in other men's studios." Whistler was a scornful sojourner in academic classes and "did little and learned little there."

Was Thomson some daubing dabbler, or was he a painter of large intellect, emotional in spirit and of intuitive art-sense and energy akin to Potter, Crome and Morland ? It is admitted that Thomson was a genius of tireless diligence. If Potter acquired the mastery of his art in the fields, could not Thomson acquire the mastery of his art also in the fields ? Crome sought and found the mastery of his pictures outside academic classes ; what was to hinder Thomson from doing likewise ? If Morland, Raeburn and others learned the finesse of their art independent of other men's instruction why could not Thomson do the same ? Was Thomson's intellect profound, synthetic and penetrating ? Was his spirit quickly responsive to Nature's deeper

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and finer harmonies ; or was he a hopeless dunce with faculty of progression less developed than that of the commonplace humbug who sits with unshorn locks and lack-lustre introspective eye in an art-class, where he trifles away his soul the long long day upon a sheet of paper and in the aftertime proceeds to daub his inane emotions in an unpaid studio in a dingy back-flat ?

Can anyone even imagine a painter, inspired by genius, being content to remain without this mechanical knowledge of his art, a knowledge which can be simply enough acquired by the greatest dolt who ever lifted brush ? As well admit Napoleon's military genius and yet suppose him ignorant of military drill and tactics. The mere mechanics of art were as nothing in comparison with the natural powers and genius of the artist. The pictures of John Thomson in themselves refute an allegation so baseless and absurd.

The Master of Duddingston strove for years with all the supreme powers of his genius and of his superior intellect to attain masterly expression in his art. Have these writers expelled from their calculations all the laws of natural progression and also every attribute of logical reasoning when they conclude that Thomson did not and could not progress, in spite of years of effort, beyond the preliminary or amateur stage in art ? Was Thomson feebler even than the infant who progresses in the class-room from knowledge to knowledge ?

We know that pictures by Thomson are from time to time mistaken by experts for the works of Turner and Wilson. To assign pictures by Thomson to either Turner or Wilson, and yet assert his want of mastery of materials, is logically to imply that Turner and Wilson were also inefficient painters without mastery of materials—else how could the work of Thomson be for a moment taken by any expert for the work of Turner or Wilson ? If Thomson

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never arrived at mastery of his materials why do critics laud the painter-like facility of his sketches and studies? A painter cannot be painter-like and an inefficient craftsman at one and the same time. We do not generally call a good tradesman a bad workman. Was inefficient painter-craft likely to command the homage and gain the enthusiastic admiration of Williams, Wintour, Chalmers and M'Culloch, to mention only a few of the eminent Scottish painters who have paid tribute to Thomson? Do competent painters readily seek the works of the amateur or inefficient craftsman for purposes of study, or do they praise and exalt the art of a painter whose works exhibit poverty of execution? A painter may be misjudged, of course, by the standard of his inferior productions where only these have been chiefly in evidence, but it is to Thomson's characteristic work that reference is specially made.

Was there not most masterly technique in the heroic picture before which M'Culloch paused so long in earnest thought and study to turn away at last with a sigh, saying, "That should humble us all." What finer eulogy could have been paid to the master's work than these simple, noble words of M'Culloch?

Was it doubtful painter-craft, imperfect technique, that Wintour sought to absorb into his own art when he daily studied Thomson's pictures? What of the technical merits of the picture of which Turner exclaimed, "The man who did that could paint!" Turner, we know, was severely sparing of compliment. When he said, "The man who did that could paint!" he did in deadly earnest mean that the painter was a technical master of painting, a master craftsman. An able Scottish painter, remarkable for the masterly vigour of his technical method, declares: "None could beat Thomson in the handling of paint."

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It is from painters such as these and from later men like M'Taggart, Orchardson and John Pettie that one might confidently look for honest appreciation of his genius. "A wonderful man was John Thomson," said a well known living Scottish Academician recently.

If criticism condemns Thomson's technique as faltering, unschooled, or careless, then criticism must be so obviously absurd as not to deserve serious attention. Thomson is to be reckoned with as a born technical master. Some famous artists whose niche in the temple of fame criticism has certified secure in spite of a supposed weakness in their technical practice are far behind Thomson in the use of paint and in the mastery of the brush. If we praise Thomson's sketches we do well, but if we condemn him for the technical plan of his larger canvases then we must condemn the painters to whom he is akin—Poussin, Claude, Rosa, Hobbema, Ruysdael, and Wilson, and a host of masters—a condemnation which would certainly demand the exquisite literary grace and sublime assurance of a Ruskin.

No art can live without a basis of efficient attainment. That the art of Thomson lives and is considered a classic ought to silence this egregiously foolish criticism. Mastery in any art cannot but come with perseverance and practice and the growth of mind and soul, because the law of Nature is the law of Life, not of stagnation.

So quick and keen was Thomson's intuition that even in early boyhood, unaided, he had devised a system of memory training in art very similar to the method so ably advocated at a later time by the well known eminent teacher of art, Horace Lecoq de Boisbaudran. He would closely observe the effects of Nature and afterwards reproduce them from memory. Again, having made a careful outdoor study of a scene or effect, he would lay it aside and

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endeavour from memory faithfully to record the view or impression. This proves the very exhaustive and severe discipline in Nature-study which Thomson pursued even from his very early years.

Thomson was a close student of Nature and Art, and he continued to be so to the end of his life. "He sought truth," we are told, "with endless pains. Without truth he considered the most elaborate landscape as but an idle and fantastic dream."

The importance of a ceaseless study of Nature as a desirable preparation for mastery both in technique and conception being clearly realised, Thomson would seem to have pursued the best possible course by a constant and intelligent devotion to Nature-study. Available evidence shows that his application was phenomenal: unceasing in his devotion to Nature-study, he was equally ardent in his study of the works of the Masters, and the benefits of such study he fortunately secured without travel abroad.

As the critic insists upon what he deems the unquestionable advantage to an artist of an academic training in art so does he insist upon the benefits of pilgrimages to foreign art centres, especially in the case of an artist of Thomson's day when local facilities for home study were restricted. Such writers assert that Thomson's student and clerical duties not only forbade a proper degree of attention to art-study, and therefore to a competent understanding of the mechanics of painting, but also placed beyond his reach the additional artistic and technical advantages or study in foreign galleries. I do not think that parish duties intervened to prevent the tour to Continental centres of art to which these critics attach so great importance and the lack of which in Thomson's case, certain critics assert, sensibly

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helped to retard his artistic and technical growth. I think that if Thomson had deemed the tour to be a condition of success as a landscape painter he would have found ways and means to arrange for a more than usually protracted absence from his charge. Constable never left England and Thomson may have had an equal faith in the natural and artistic resources of his own country. A Poussin or a Claude, any picture indeed, looks quite as well in Britain as on the Continent and may be examined as easily in one country as in another. Thomson, without leaving his native country, copied many pictures by the great landscape masters in order to familiarise himself with their methods. In fact Thomson had in his own keeping examples of those eminent painters. The foreign tour, however, is considered to be secondary to the paramount academic course.

Although this superstitious belief in the omnipotence of an academic instruction in art has no basis of logical reasoning, the critic, with a fixed faith in the overweening efficacy of academic art-training, imagines he sees in the art of a self-taught painter evidences of neglected art-education. How grotesque is the process of deduction! Mastery of materials is readily conceded to the most mechanical and uninspired tenth-rate painter, provided he has passed through the curriculum of a school, but the same merit is denied to a master who founded a school of landscape painting, who turned a conventional landscape tradition into truth and sincerity, and whose influence and example have tempered the art of Scotland even to the present day.

If there be any foundation for the sweeping and grandiose assumption that *all* the British masters in art,—Reynolds, Gainsborough, Turner, Constable, Morland, Wilson, Raeburn,—have suffered through lack of a thorough technical training, we can only contentedly leave Thomson

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to earn his share of censure in a company so immortal. Personally, I can admit the technical efficiency of these artists even while I admire the incomparable mastery of Hals, Velasquez, Rembrandt and other masters.

I have discoursed at length on the value of academic art-training in relation to our subject because there have been critics so preoccupied by what they think is the only test of technical excellence, excellence based on academic training, that they are almost wholly blind to the brilliant technical mastery of Thomson's canvases. They forget that Thomson ranks among the craftsmen and that the masterly and vigorous craftsmanship of his art is held to be indisputable.

The mere fact that John Thomson owed little to formal or academic art-training is no reason why we should decide that he underwent no art-instruction whatever. On the contrary, John Thomson did not reach fame through excellence in his art except by assiduous endeavour and much earnest preparatory study. The art-studies of Thomson were incessantly and indomitably pursued, and sometimes in vigorous defiance of difficult circumstances.

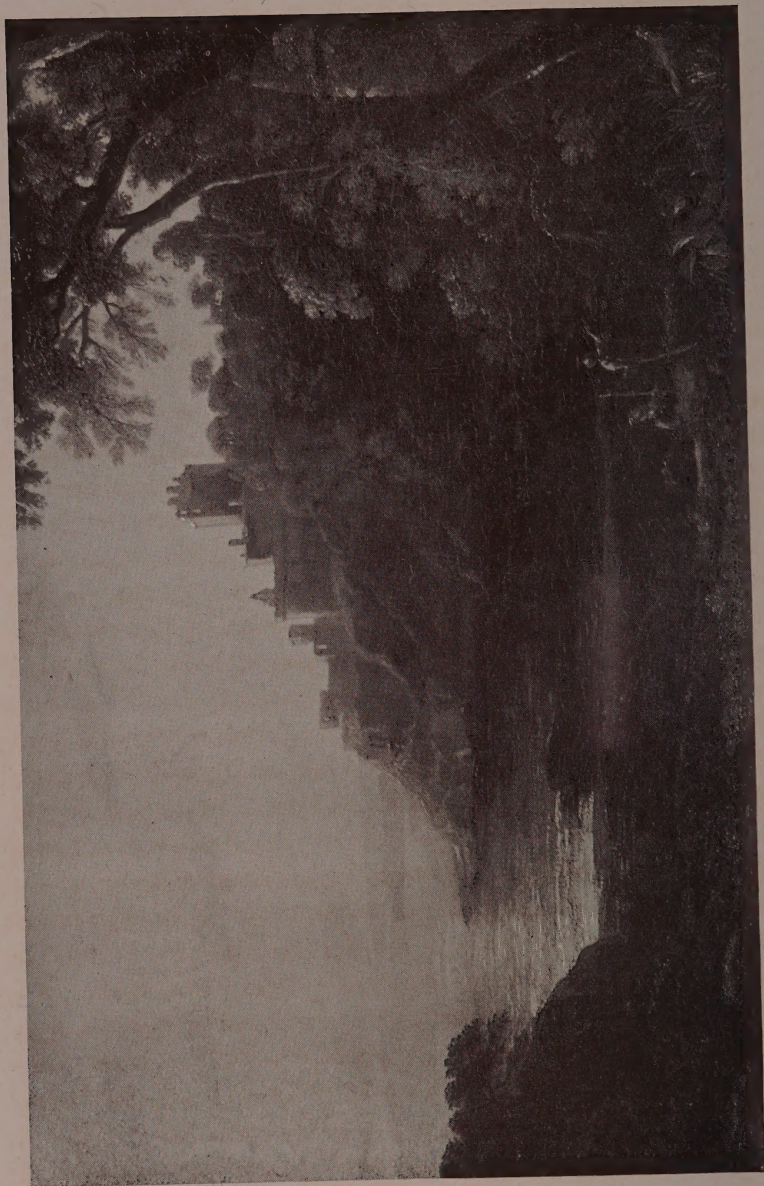
Why prolong this contention? Why contend for the obvious and the irrefutable? Why seek to demolish what the powers of logic and commonsense alike level of themselves? The genius of the artist is proof against the rage of unsympathetic criticism. The fact that his art is with us and that his achievement merits the respect due to sincere and complete performance no fair-minded critic who has brushed aside the vice of false circumstance will deny.

A candid scrutiny of the conditions and facts of John Thomson's artistic life ought to dispel the erroneous idea of an artist barred by ministerial responsibilities from all but an attenuated art-practice, and barred more particularly from the efficient technical mastery of his art, which is mostly

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possible only to an artist with liberal opportunity for practice.

The attempt made in this and the previous chapter to disperse the critical fog which has so long obscured the genius of the artist may enable the reader to see and appreciate his work in an atmosphere cleared of much that has neither bearing upon nor connection with his art. Perhaps no better reply can be made to the charges of amateurishness, technical fault and erring or fantastic translation of Nature in the work of Thomson than the incisive words of Henley, which are a complete refutation of the criticisms I have been dealing with, in this and the former chapter, and a strong vindication of the painter: "His pictorial faculty was so sane in kind and so vigorous in quality as to be almost infallible. It was as a painter that he looked at fact; it was as a painter that he received, selected, and arranged his impressions; it was as a painter that he formulated his conclusions and recorded his results, and produced his effects."



RAVENSHEUGH CASTLE
National Gallery of Scotland

CHAPTER IV

CRITICS consider that the duties and distractions of Thomson's clerical office proved an obstacle so fatal to the full and free exercise of his artistic powers that in spite of his acknowledged genius his claim to rank with the masters of superlative achievement in art must be either disallowed or reasonably modified.

Is this critical estimate of the duties of the ministry of Thomson's day so well founded as to make his clerical calling a close confinement subversive of devotion in any direction outside its own domain? Need the activities of the ministry have loomed so largely in the critical outlook on Thomson's art? Might not the ministerial calling have allowed enough leisure for art-study and practice, and, by relieving the artist of financial cares, have afforded him the priceless opportunity of independent art-expression? As we approach the question of the artist's dual life ought we not to consider the powerful impetus of his artistic genius and how far he might, under such influence, have sought to accommodate to artistic ends the elastic conditions pertaining to the clerical calling?

Without any desire to join in the too frequent jibes at the supposed sinecure of the clergyman's life I might observe that the clerical calling, not devoid of its own particular responsibilities and anxieties, is not so rigid in its routine as most professions are. In comparison with the strenuous

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lot of the busy merchant and the wearing grind of the ordinary professional man, the clergyman's life is one of enviable latitude and independence. Within certain reservations the minister may arrange the season and order of his activities. He may be a busy man or a very leisurely one, and more especially, as a Right Reverend gentleman, a Church of Scotland dignitary, remarked to the writer recently, at the period of Thomson's ministry, when less was expected of the minister than at present. "More particularly does this apply to ministers of the Established Church of Thomson's day," concluded the Reverend gentleman. "Thus Thomson might easily enough, if he had been so disposed, have made of his ministerial office little more than a comfortable and easy sinecure."

It was in that latitude of his ostensible profession by which he was relieved of the necessity of painting in order to live that John Thomson found a vast artistic option. With morning came no imperative call to desk or counting house. A pastoral visit might have to be paid or a parochial business await his attention, but, unless the occasion was pressing, even these might be put off to a more convenient season. Thus, there would often be nothing to hinder his slipping away to a day of artistic absorption whenever the mood was upon him.

How different had the painter's lot been cast in less pliable surroundings! As a business man, at the head of some arduous commercial concern, he could not but have given us, such was the high order of his powers, an art breathing other than the pure spirit of genius; but in comparison with his actual achievement, as we have it, the result could only have been tentative in quality and circumscribed in range.

The occupation of the clergyman is not, as we have seen, within the hard and fast conditions of ordinary business, and

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indeed the rigid requirements of a country parish were few in Thomson's day. Some hours on Sunday and several hours during the rest of the week would amply satisfy the immediate calls of the cloth. Frequent pastoral visitation, the small interests of the parish, theological polemics, and the humane and evangelising proclivities may engage a minister's attention—more especially to-day—but the proselytising tendency of Thomson lay in the region of paint and not in the theological domain. Whether his people were content to let it be so is a matter to discuss elsewhere. Though possessed of a large, warm, and charitable nature that could feel for the unfortunate of mankind—

The manse was known to all the vagrant train—

we cannot learn that he ever hastened away to sin's wretched haunts resolved on combative service, or strayed beyond the boundaries of his own pleasant parish to sample the preserves of his black-coated city brothers ; but the dying were not left to die unregarded, nor the sick in mind or body bereft of counsel and assistance, to the end that he might paint his pictures. We cannot impute callousness meriting the harshest reproach to a man of Thomson's deeply compassionate and benevolent disposition. On the other hand, it is not easy to imagine one formed to artistic pursuits by the divine forces of genius forsaking his easel with the object of carrying on a punctilious system of pastoral visitation.

Leaving then out of account as a not indispensable obligation of the clerical office the matter of formal pastoral visitation, we can easily see that by the exercise of a little device the artist-minister would be enabled to devote the greater part of each day to his artistic profession.

According to all accounts his life at Duddingston allowed of an artistic option sufficiently wide. One who knew the

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family life at the manse has clearly stated that Thomson gave five days of the week to his art, but as a rule kept Saturday and Sunday free for his ministerial duties. Other evidence shows that particularly in his earlier manhood even Sunday was not inviolate from his devotion to his brush. We also learn that Thomson was frequently absent from his charge on lengthy sketching expeditions, his clerical duties being discharged generally by substitutes from the city. From various reliable sources we gather that art was the dominant pursuit of his life and daily occupied the greater part of his time.

The question is frequently and naturally asked why Thomson, the gifted landscapist, the popular well employed painter, did not resign his pastoral office to pursue art alone. Whatever reason may have to be assigned for his not doing so, the opinion may be expressed with safety that, if the conditions of his profession had happened to be of so exacting a nature as to deny him a liberal artistic opportunity, or if he had been engaged in a confining business in the city, in all probability he would have embarked on an undivided art-career. Had Sir Walter Scott, the friend of Thomson, been immersed in the close duties of the busy advocate he could hardly have wielded so prolific a pen, but if he had been bred to the Church, instead of the bar, and like the painter-pastor in occupancy of a country or suburban charge, in all likelihood he would have worn gown and bands to his life's close and the measure or, at anyrate, the quality of the output of his genius would not have been affected. It would only encumber an argument already fully weighted to give instances of literary clerics of world-wide reputation. And even as the literary fame of these men stands wholly apart from their clerical calling so was it with Thomson and his art.

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To some the duties of even a placid ministerial charge conjoined with a full day of artistic effort may appear an onerous task, but to one of Thomson's inexhaustible energy such a combination would not prove a heavy exaction—the less so that the artist did not make haste to magnify the office of the ministry. Lockhart, in his life of Scott, has recorded the wonder of people on meeting the eminent novelist and discovering that he was seemingly possessed of abundant leisure in spite of his multifarious literary undertakings. People marvelled in much the same way at the fruits of Thomson's varied activities, questioning how such things could be done—and people marvel to this day. Alexander Smith soliloquises thus: "A solitary, sad-eyed, mediaeval monk illuminating missals in a cloistered silence, broken only by the tinkling of refectory or prayer bells, is familiar enough to the imagination; but a modern Presbyterian clergyman painting pictures on week days and preaching sermons on Sundays; writing papers on optics to the 'Edinburgh Review' and drawing tears in the evening in his drawing-room by his violin performances; throwing down his brushes of a forenoon, placing against the wall a picture of the Bass with a thundercloud blackening over it; going out to see an ailing parishioner, and noting on his way how a sunbeam made gleam the ivies on Craigmillar which a shower had just wet, and returning to dinner Sir Walter Scott fresh from the 'Bride of Lammermoor,' and Sir David Wilkie fresh from Spain and the study of Velasquez—this complex activity, this variety of duty, this fulness of noble life, is something not very frequently met with."

It is said in explanation of Scott's literary profuseness that he was at his desk by six o'clock in the morning and had broken the back of his day's work by ten o'clock.

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Let us remember that Thomson was to be seen out and about with sketch book or easel often as early as two or three in the morning. Then the vital forcing impetus of genius enables anyone so endowed to achieve an amount of work which, to the ordinary mortal, would appear almost appalling.

Thomson's decision to remain in the ministry after his artistic eminence was assured was not, perhaps, to be regretted to the full extent that critics would have us believe. Not every critic believes that in order to succeed in art or letters one must be isolated from active participation in the general affairs of the world, or be precluded from engaging in any other occupation except his art. Mr. Walter Crane, the well known English painter and designer, does not consider a diversity of occupation to be of necessity a set-back to the progress of the artist. Philosophising on the place of the artist in a socialised condition of things Mr. Crane remarks: "If we imagine a truly socialised community—a state of equal condition, not necessarily of mental or other quality—wherein every able-bodied member served the community according to his capacity, it might necessitate a portion of time, determined by the members of the community and their necessities, spent in some form of manual labour. This in itself would be an advantage and physical benefit to each individual, nor, so long as enough leisure was secured, would mental capacity be likely to suffer in its true sense, or the art instinct or capacity either. On the contrary, there is nothing after all like close intimacy with Nature and fact to strengthen the character all round and clear the mental vision of morbid states. And, as for art, like the wrestler, it always gains new vigour every time of touching the ground. . . . If your artist would depict the life about

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him—the drama of men and women—he would be all the stronger if he has mixed with the actors. If he would give man in all his labours and actions, it is good that he should understand those actions and labours—that he should be able to ride, swim, row, or drive the plough, and wield the scythe or spade. He would be a stronger man and a better artist.” The manual occupation of the painter under such social conditions would also provide for him the physical necessities and thus leave him independent in the exercise of his art.

In the opinion of Mr. R. A. M. Stevenson the artist who approaches his art, independent of the bread and butter obligation, is the artist who leaves his mark on artistic history. Continuing, Mr. Stevenson says : “John Thomson of Duddingston, Puvis de Chavannes, Corot, Manet, Sargent and Raeburn are a few out of many artists of the nineteenth century whose private means have enabled them to live without painting, or rather to live for painting and not for bread. They are all men who have added to tradition and increased the possibilities of expression in their art.” To such high importance does this critic exalt the art of Thomson ; among company so lofty does he place his name !

The independent and tranquil state of mind which relief from financial care brings to a painter or other thinker cannot be too impressively insisted upon. The desire for freedom from the wearing and distracting anxiety which this depressing bondage imposes has wrung from more than one fine soul the intense longing “to be able to work even for an annuity which would only just cover bare necessities, and to be at peace in his own studio for the rest of his life,” or, as Matthew Arnold says, to know “toil unsevered from tranquillity.”

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True, genius has risen again and again above this circumstance, but how often has noble endeavour been stunted, great ambitions and devotions attenuated, and the finer possibilities of life starved, under the deadly yoke of financial care. Poverty, an incentive to material ambitions, is ever a destructive factor in the activities of genius ; to genius so harsh a scourge is not required, for genius is its own incentive, the ever-impelling taskmaster of a restless and consuming life. As Hamerton remarks : "Artists seldom do anything great until they cease to be penniless, and art is, of all professions, the one where private fortune is most desirable and useful."

Thomson's clerical profession, while leaving him ample leisure for the pursuit of his art, certainly placed him beyond the financial anxieties of a painter's career which was especially precarious to a landscape artist of that time. He was thus enabled to paint for art's sake and not for bread, while his ministerial labours also helped to keep him in close contact with the active life of the work-a-day world with its duties, discipline and varied humanity. This is a condition of great value to a painter, as Mr. Crane observes. Thomson's situation at Duddingston was singularly felicitous. His parishioners were proud of the gifts of their artist-minister ; his fame was reflected as it were upon themselves, and so his absorbing devotion to art was indulgently considered by them. A dweller amid beautiful environment, yet within easy reach of the city, he was enabled to benefit from the artistic and social advantages of the Capital. Devoting the greater part of his time with indomitable energy and earnestness to the practice of his art, the long years spent at Duddingston would seem to have found him not overburdened with ministerial labours but fortunate in artistic opportunity both for study and achievement.

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These advantages of his ministry appear to have been much underestimated by his critics. They evidently fail to realise the artistic advantages enjoyed by the artist during his ministry at Duddingston. They do not seemingly understand how light the duties of his ministry were to prove and how perfectly accommodating to his real life-work as a painter.

Those critics who rather reluctantly allow that Thomson's duties in the ministry may not have proved so completely a barrier to his artistic career assert that Thomson did not turn in earnest to the pursuit of art until after his induction to Duddingston and that he then sought, but too late, to repair the neglect of an early training in art. Such writers forget, as I have said elsewhere, that not a few celebrated painters have arrived at fame after a late entry upon an art-career and after little or no academic tuition. They also forget that Thomson was no novice in art when he came to Duddingston; that he came to Duddingston a competent painter with a deep knowledge of Nature and a good acquaintance with the craft of painting.

As critics seem to incline to believe that Thomson came to Duddingston with little more than mere elementary ideas about art, it might not be out of place to conclude this review of the conditions of his ministerial and artistic career by briefly summarising the circumstances of his earlier years in their relation to his artistic aspirations. Let us consider his early artistic advantages amid the sylvan scenes of his boyhood, his opportunities for art-study during his collegiate period at Edinburgh, and the intense devotion to art of his younger manhood.

Thomson's gift for painting showed itself at an early age. The circumstances and situation of his boyhood were favourable to his artistic development. Living, as he did,

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in close and constant association with Nature, and experiencing a keen joy in depicting the natural beauties of his early home, he progressed in a marked degree as a student both of Art and Nature—and that at an age when the mind of common boyhood has hardly begun intelligently to apprehend the wonders of self and of creation. Until the question as to his destiny in life came to be decided no prohibition whatever was placed by his parents in the way of the free exercise of his artistic inclination. We read elsewhere of his boyish devotion to art and of his precocious methods of art-study.

When, out of filial deference to his father's wish, he reluctantly turned from the alluring career of an artist to the less congenial life of the University class-room and the arid quadrangle, he evidently was not prepared to surrender the master-passion of his soul. The same ardent enthusiasm that disturbed his boyish slumbers before the dawn, and which often sent him many miles to view a particular effect in nature, served now to support him through all the disappointment and mortification that followed upon his entering on a distasteful divinity course, and nerved him, despite discouragement, to find occasion for the practice of his beloved art. His attendance in the closing session of his university life on the landscape class of Alexander Nasmyth shows that, if he had faithfully fulfilled the obligations imposed upon him by parental authority, he had yet retained all his early love of art, together with the unalterable purpose to perfect himself in its pursuit. He still nourished in secret the hope that the future would open up a way to an artistic career.

It is doubtful whether his course of instruction under Nasmyth was curtailed by financial exigency or by the exacting nature of his college studies. The lad may not

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have been quite so straitened in means but, as is well known, his parents were not in affluent circumstances. It must remain a subject for our wonder—as certain writers have already remarked—how the best procurable education could have been given to the children, a fair outward appearance maintained, and the demands likely to be made upon a minister's charity discharged upon so small an income as a hundred and five pounds a year, the pecuniary resources of the manse at Dailly. There is another and seemingly a feasible reason.

Thomson may have gone to Nasmyth's class to confirm himself in knowledge already gained through his own efforts. This indeed is very likely. The kind of instruction to be obtained under Nasmyth would no doubt determine the question how far he could profit by more than a month's tuition. "Genius," it is said, "will learn from a mere hint." Thus a course of instruction, altogether inadequate to one of mere ordinary ability, would be ample in the case of an artist endowed with the perceptions of genius. Thomson, already largely self-taught and with his ardent and highly-gifted temperament, very likely profited more from this short course than many students have done by the whole curriculum of the schools.

Certain of the disadvantages attendant upon a habit of self-help in matters of art at a time when exhibitions of pictures were not the institutions they are to-day, were, in Thomson's case, mitigated owing to his personal intercourse with the Hailes family. During the sojourn of the brothers in Edinburgh they became frequent and welcome visitors at the country seat of Lady Hailes at New Hailes House, near Musselburgh. The collection of pictures contained in the mansion would awaken the lively interest of the youthful painter. Hence, in the earliest instance, from a

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near study of these valuable works was probably formed the artistic bias that marked or tempered his style throughout his later career. However unaware of the artistic endowment of her younger guest—allowing that to be probable—the boy's intense concentration on the works of art adorning the walls must, one would think, have revealed to his observant hostess the particular bent of his mind. But, being well acquainted with his family, Lady Hailes must have known of his artistic temperament. Thereupon, in all likelihood, permission would be given him to copy whatever picture might take his fancy. And then what more likely than that introductions to artists and artistically inclined people should follow?

But, even discounting these privileges, he need not have remained in the lonely companionship of his own hopes and fears about art during his stay in Edinburgh. To artists and lovers of art resident at the time in the city he might have had access, for artists and lovers of art are approachable people to youthful enthusiasts. Shall we suppose that he found his companions solely among those students of the university whose interests centred in law, theology, and philosophy? The society in which his brother Thomas moved was allied to the cultured circles of the city and ought to have provided for the artist the company of those to whom art would be something more than a name. Every available source of information confirms that he continued his artistic studies in the Capital; every consideration suggests that he confided his hopes to a kindred soul of more experience, and, in turn, received counsel and advice touching the things that were his heart's desire.

If opportunities for the cultivation of his gift were limited during these years of college life, he was, after all, no more unhappily situated than many budding artists.

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Many are the artists who have risen to honourable eminence from a youth of trial and discouragement, from exacting and ungenial labours, and after a lengthy and enforced abstinence from the art they loved !

But very soon after the close of his theological studies, with his appointment to the charge of a country parish came the chance not only of a fuller practice but of more exhaustive art-study. Even the duties of a charge like Dailly, his birthplace and scene of his first ministry, would prove not unduly onerous to the ardent young artist overflowing with the exuberance of his versatile and active nature. Although Dailly was perhaps a more exacting because a more scattered charge than Duddingston, and though his parishioners were for a time not in sympathy with his artistic leanings, the conditions of his ministry were neither binding nor oppressive. So fortunate an occasion of liberal release was soon put to good artistic use.

The dispenser of artistic formula and his young men in the art schools of the Capital, stippling the antique or seeking vague salvation by way of a life-class, may have pity for John Thomson roving thus a favoured student of landscape in the leafy seminary of Nature—potential, mystical, ever most reliable of teachers. Rather he was to be envied ; for amid those environments of natural beauty he graduated in the lore of outdoor phenomena, and through native affinity reached Nature's inner purport and marvel. This lofty furnishing of mind and soul he owed to the never-resting spirit of inquiry born of his genius. The gain was great. Wanting this spiritual preparation and this intimate practice it is altogether unlikely that he could have so ably assumed the larger artistic command that came to him with the call to Duddingston, when he was brought into close proximity with the broad literary and artistic life of the Capital.

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The years thus passed in the open with palette and brush in the midst of picturesque scenery must have been very fruitful in artistic progress and Nature-knowledge. In some respects his circumstances could not have been more suited to all the ends of his art-loving nature. His clerical profession freed him from financial anxiety and from the degradation of pot-boiling in his art ; thus leaving him much latitude in the ordering of his extra-professional pursuits. Such a situation was in many ways ideal for the schooling of a landscape painter. Indeed, few landscape painters have been so fortunately situated as Thomson was at the maturing and perfecting period of their genius. Coincidentally with this penetrating study of Nature he sought every opportunity of becoming familiar with the maxims of the great masters of landscape art. He faithfully and assiduously copied canvases by the Poussins, Claude, Rosa, and other notable artists. More especially after his removal to Duddingston in 1805 his intimate working relations with the first Scottish artists of the time and the many artistic advantages of the Capital enabled him to build upon the priceless knowledge he had acquired amid the secluded hills and vales of Dailly. The result was that culmination of genius which gained for him the homage of the critics and painters of his own day and which will transmit his fame to posterity.



ON THE CLYDE
National Gallery of Scotland

CHAPTER V

POSSIBLE misadventure with the amateur and academic training fictions is not the only hazard of the critic of Thomson's pictures: the critic is liable at the outset to be inconvenienced or sadly disconcerted and misled by the deteriorated condition of many of his pictures. More than one critic has complained how exceedingly difficult it is, owing to the perished state of numbers of his canvases, to form a complete and just estimate of Thomson's achievement in art. Pains-taking enthusiasm and perseverance the critic will certainly require if he should seek to arrive at anything like an adequate opinion of the painter's genius.

Not a few of the artist's finest productions have perished through the action of bitumen. This fatal bitumen or asphaltum, employed by Thomson along with megilp, is liable under atmospheric changes to shrink and blister. The dangerous properties of this medium were not sufficiently understood, and it was largely used by Thomson, more particularly to give depth and lustre to the darker parts of his pictures. The immediate result of the use of this preparation was to impart a lustrous brilliancy and great depth and richness of tone to the surface of a picture. But Thomson had to pay a bitter price for this passing gain. The penalty exacted was the ultimate destruction of many

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of his best works. It is a sorrowful fact that this great painter raised the edifice of his genius upon a foundation no more stable than a shifting morass seeing that he embodied the greatest and rarest of his visions in pigments of decay ! He would hardly make use of water-colour, we are told, through a dread of its lack of permanency, holding by oil-colour as the one permanent medium. The irony of it ! But Thomson has not suffered alone by the pernicious experiments of the colourman. The works of Reynolds, Raeburn, Hill, and Harvey exhibit the ravages of that same compound which has wrought lamentable havoc in the pictures of Lauder and M'Culloch. Thomson, however, owing to his enthusiasm for deep and powerful chiaroscuro, was the chief victim and suffered more extensively in proportion. He made free use of this material and unhappily employed it in the very heart and body of certain of his finest and most important works. So fascinated, indeed, was he by the attractions of this luscious colour that Wilkie was moved to the sarcastic comment—"Take from Thomson his asphaltum and his megilp and nothing remains." The outcome is melancholy in the extreme, and to an admirer of the artist constitutes, perhaps, as cruel a tragedy as is to be found in the annals of art. Great cracks and chasms traverse the surface of a number of his pictures, the deeper or shadow parts being most affected, and in many instances the colours have become blackened out of all semblance to their original beauty and purity. I have seen numerous pictures by this artist which have more resembled petrified cascades of treacle or a surface of pitch and stirred-up mud than paintings. One feature is to be noticed in those works of the artist which have unfortunately given way before the action of bitumen—the skies and lighter portions of Thomson's pictures have better stood the test of time. These often

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show little apparent change apart from the natural effect of time upon tone. The blue of the sky in certain pictures has, however, deepened to a dark opaque tone. The shadow parts of the artist's bituminous pictures have, as I have said, been most affected: these parts have often darkened so much as to be wholly destructive of the tonal truth and harmony of the composition.

Again, the practice of applying a foundation of what Thomson jocularly called "parritch" to the canvas would not help very greatly, perhaps, toward ultimate durability—at least not in conjunction with asphaltum and megilp and the forced drying of the picture outside in the sun. On the near approach of the exhibition season half a dozen canvases might have been seen suspended about the manse garden.

'Parritch' was a mixture of boiled flour and vinegar, and, in a minor sense, stood somewhat in the same relation to Thomson's practice as the 'ventures' or experiments of Reynolds to that artist's practice. The chief danger of this 'parritch' ground was that if painted upon before it became properly hardened it tended to crack and even to ruin his pictures rapidly. Of course, there was not the same danger if this preparation was properly hardened before it was painted upon, although it is said to have had a tendency ultimately to lower and dull the brilliancy of the colours laid upon it. Thus, frequent haste in the painting of his pictures conjoined to a 'parritch' foundation and the free use of asphaltum proved unhappily a poor exchange for loss of permanency. Another experiment of Thomson was the use of ground crystal in painting. This he used occasionally.

A recent writer avers that Thomson's use of bitumen and other unreliable media in painting was due to his lack of a systematic art-training. How far is this true? Have

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not the works of other able painters been imperilled through unsafe technical practices? Reynolds, Raeburn, Harvey, Lauder, M'Culloch, and a host of other painters indulged in the asphaltum craze. The use of bitumen by these last named masters, and the ruinous experiments of Reynolds himself, sufficiently refute the writer's assertion that Thomson was an amateur in respect of his choice of materials if not in the quality of his art. The amateur superstition dies hard. Driven ignominiously outside "the art of the painter" to a last refuge in "his knowledge of materials" let us hope that henceforth the term will be entirely eliminated from association with the great master's name.

Thomson knew well what were the safe and proper materials composing the ground of a prepared canvas, and, if he chose to substitute some preparation of his own devising, then he was blamable in the same way that other able artists have been blameworthy, and no more. In like manner, in a degree an experimentalist, he became also a victim to the deep glowing attractions of a treacherous pigment, the outcome of a misplaced confidence in the colourman.

Nor is this the end. Pictures that have escaped or almost escaped the bad effects of this vile admixture exhibit in their granulated surfaces the impoverishing results of the labours of the unskilled picture-restorer. Scumbles and glazes have been disturbed, and in some cases the original ensemble or cohesion of the work has been affected or wholly destroyed. Picture-restoring, an art demanding the highest skill and knowledge of a painter, and the most careful, delicate, and experienced manipulation, has become the trade or hobby of any frame-maker, or obscure, ignorant, peddling dealer or amateur, who, provided with a solvent of the perilous nature of which he is heedless or unaware,

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proceeds to lay sacrilegious hands upon the precious and irreplaceable works of the great artists. If the novice would confine his destructive labours to the huge superfluity of trash that cumbers the world of art how gladly would we wish him good-speed in his efforts, but, alas, he is never at rest until he has experimented upon some valuable masterpiece! Recollecting the pains, the difficulties, the disappointments, and qualities of genius attendant on the production of a good work of art, the spectacle of this woful destruction might well move the spectator to grief and indignation. It often has been my melancholy experience to come across the grievous results of ignorant cleaning and restoration. I wonder whether any retribution awaits those who deal wantonly with the work and reputation of the dead artist.

But Thomson's canvases have not all been ruined, or affected to an appreciable degree, by bitumen or by attempts at restoration. Many, on the contrary, are in an excellent state of preservation, or not more deteriorated than are many works of the masters in public and private collections. Had it been otherwise, in place of writing a criticism of his pictures I would have been more fittingly employed penning a requiem over his artistic remains. Enough of the artist's work survives in good condition to enable the reverent eye to rehabilitate to some extent in their former pristine beauty and splendour those far-fallen master-works of his genius. Enough survives, I repeat, to form an adequate monument to his genius and to support his claim to rank as the greatest landscape painter that Scotland has yet known.

And the collector need not fear for the permanency of these works because many of the artist's pictures have perished. Yet this unreasonable dread has more than once operated to prevent collectors and dealers purchasing

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Thomson's canvases to the advantage of the more discerning who have thus come into possession of pictures, sound both structurally and artistically, at prices a fraction of their value. Why this dread should operate in the case of Thomson's pictures I do not know. We do not shun Reynolds's best preserved and faultless works because so many of his pictures have faded and deteriorated. Nor do we hold them to be any the less valuable on that account.

Besides what difference would it make did some wealthy and eccentric individual gather and burn all the pictures by Thomson that showed bituminous tendencies? His sound pictures would remain, as they now are, of infinitely greater marketable value than the operation of an absurd fear has contributed to make them.

This lack of permanency of a proportion of Thomson's work has undoubtedly affected the marketable value of his pictures, not only by giving occasion for ineffectual or misleading criticism and by scaring away the inquiring collector, but more especially by curtailing the perfect specimens of his work available for art-dealing purposes. This hereditary suspicion of the picture-dealers in regard to Thomson has undoubtedly much to do with the slowness of what we may call the currency fame of his pictures. As currency fame is most esteemed along the lower reaches of a painter's reputation, and as the main stream of artistic fame is a purer and clearer flow, Thomson's fame may be said to be safe for the ages. To augment the market or currency value of a painter's productions the picture-dealer is certainly a useful agent. Those sudden and sometimes startling increases in the value of a particular living or deceased artist's work are not infrequently the result, if we may believe what is whispered, of a carefully arranged 'plant' into the inner or professional workings of which it is not necessary to enter

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here. The season of Thomson's 'booming' has not arrived owing to the dubiety that exists concerning the durability of his canvases and because of a circumstance likely to prohibit largely the 'cornering' of a sufficient number of first-rate specimens in perfect order. The first obstacle removed, there remains the second difficulty, due to the bulk of the best of the artist's surviving work being housed in permanent public galleries and in ducal collections, or beyond the likelihood of purchase. The dealer therefore prudently concludes it would not pay to 'boom' Thomson. To him the day of the Scottish Master might be unprofitable. In congenial company the dealer makes no great secret of the matter. Hence the comparative neglect of Thomson by the well-to-do gullible tailor, joiner, and candlestick maker and the art-struck Wall Street magnate.

Art-lovers will no doubt be shocked at the suggestion of the picture-dealer as arbiter of an artist's fame, but, all the same, there is a good deal of actual fact in the statement that the big dealer has not a little to do with the making of a painter's reputation. The help of the dealer can be and often is extended behind the scenes in various unsuspected ways. Critics have even been known to follow in the wake of the big picture-dealer's predilections, and academies are said to be not impervious to his preferences and wishes. Of course, I refer rather to 'popular' fame and not to fame founded on great qualities of artistry and the independent, genuine appreciation of the few who understand good art. This quality of fame is different altogether from popular or 'currency' fame, which is usually more extensive and more expensive.

To the discerning few a great picture remains a great picture, even although it should prove to be of no appreciable market value. The artistic value of a picture is not

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determined by the bidding of the crowd. Popular indifference or popular appreciation is no criterion of how art should be judged, and the preference of a particular coterie of connoisseurs is not the verdict of an unimpeachable tribunal. There are fashions and factions in art as in dress and politics, but to the true art-lover there is only one kind of art—art that is born of the soul and that is therefore beyond the fiat of the picture-dealer, the ruling of the auctioneer's rostrum and the verdict of the purse.

Not that there is necessarily anything dishonest or shady in the procedure of the picture-dealer : it is the province of the art-dealer to advertise his stock, even as a merchant advertises his wares, and it may well be that the responsible picture-dealer and merchant will try, in their own interest, to justify the quality of what they offer. On the other hand there is a degree of slimness associated with reputation-making, whether in the fine arts or in other directions. Many scandalous instances of such trickery are on record. The ways of the upright dealer are straight ; the ways of the slim dealer and boomer are devious but they are profitable. 'Profitable, indeed, are the uses of advertisement,' and is not the living artist too often a willing victim, too often a willing *ally*, to this ignominious pulling of the strings ? A revelation of the ignominious art of artistic reputation-manufacturing might not only confound the trusting collector but would bring about a disastrous drop in the market price of the works of not a few costly artists.

But again, genuine uncertainty or insensibility may be the reason of the neglect by picture buyers, dealers and critics of good art, although the almost ineradicable desire of the public for commonplace art and the dealer's temptation to profit by it are often accountable. The capacity

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to discern the finer essence of art is rare. The intuitive capacity to comprehend the subtler attributes of great painting is not the common heritage of art-collectors—nor always of the dealer or critic. As often as the man rich enough to buy pictures turns his taste to commoner and lower forms of art the preference of the dealer is apt to turn thither also—helped, perhaps, by a critic of like disposition. But too often, as has been hinted, the preference of the dealer comes from a kind of complaisant duplicity. For the clientele which admires mediocrity and talent being by birth and education so unsuited to the greater phases of art as to be immensely delighted with the lower, when the higher is absent or rare, the dealer is tempted to put his tongue in his cheek and pander to a patronage at once so simple and lucrative. Thus trade interests which encourage a certain ignorant and ponderous decision of the manufacturing, commercial, and shop-keeping class in favour of the fine arts, tend to support in the area of fame many artistic reputations which, but for such extraneous aid, would speedily subside to earth again or altogether descend to perdition.

In view of the pardonable ignorance of the merchant collector, the fantastic errors of the critics, and the hereditary suspicion of the picture-dealer, it is hardly surprising that Thomson's art should have been accorded only modest monetary recognition in comparison with the art of artists less gifted and of more mundane practice, who have far more successfully shared the country's posthumous patronage. Yet it would be absurd to assume that if Thomson's canvases were revived in their pristine beauty, or if picture-dealers were to trumpet his praises prior to a display of pictures by him in good order, all adverse or unsympathetic criticism of his art would cease. It is

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too much to expect that minds incapable of understanding or of sympathising with the higher qualities of his genius would thereupon become enraptured of his merits. Under conditions the most favourable to an exposition of his genius it need not be assumed that Thomson's art would appeal alike to every beholder or to every critic. After all, this is not an unusual thing in art. Very rarely will an artist, however great, command universal and unquestioning homage. One well known modern critic has condemned Raphael's 'Sistine Madonna' as "a piece of shoddy commercialism." Critics differ about every artist under the sun, and wrangle most of all, perhaps, about Turner. Individual preference and the capacity for appreciation differ alike in art-public and critic. The fact that critics differ in their estimate of Thomson as a painter and that a certain class of picture-buyer prefers the works of his inferiors need not unduly vex the enthusiastic admirer of his genius.

Let us receive with caution the utterances of any critic on art, for uniform fairness and perspicuity is not a prerogative of even the most pretentious art-critic. The office of critic of the arts, never above a precarious tenure, is liable to many and different pitfalls. Time has not infrequently reversed a critical verdict in the arts and has even recalled a weighty judicial decree. Thus the critic of the day, ordering all his faculties to what he deems the installation of an immortal name, may inaugurate unaware his own melancholy epitaph: "The Sir Galahad of Perished Reputations." Again the Lordly Authority pouring caustic on the quivering nerves of some unknown genius may earn a later, unenviable notoriety as one who made a great waste of a fierce fight, and be named with scorn as an intermeddling, supercilious scribe

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whose dirty ink submerged the fair intent of some worthy man.

It is well then if the critic can avoid that blamable negligence of, or lack of sympathetic insight into, a particular painter's aims and ideals—a lack that has, for instance, moved certain writers to the queerest strictures on Raeburn and other painters and that in all ages has been the means of subjecting great reputations to most merciless attacks. It is well, therefore, to avoid the bigoted and conceited hostility that assailed with invective the art of Turner and Constable, and, in a later day, that of Whistler.

We are accustomed to award to the art-critic a further recognition on the score of his literary ability, but even in spite of the high honour to which literary ability can exalt him the place of the critic of the arts as against that of the artist in deed cannot be other than a very lowly one. The critic ought to be one who makes clear the highway of art for the passing of the master. Having, as it were, removed the dust of prejudice, of misunderstanding, and of unthinking neglect from before the honoured feet, and having sweetened the way with the moisture of patient, loving perception, in humility he retires. Shall Fame wait on the critic? No! Fame will come white-robed, in purity and beauty, all glorious with clarion-sound, before the steps of him whose gift is of transcendent visions, and whose blessed possessions are truly those which "the world cannot give and the world cannot take away." Critic, servant of the arts, how all unseemly is thy proud literary mien, thy haughty dictatorial brow, thy poisonous imperious quill! Critic!—whether self-elected Caliph of the Arts, art-full yet without art; whether man of paint shallow or profound, big with formulae or skimming on the pinions

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of negation over each sign and portent, foolishly unaware ; or whether he be an artist, slain by circumstance too bitterly cruel, and reincarnate in this lower form ;—how impotent all his efforts are to add one beauty to a work of art or to abstract one property from the embodied vision of a painter. After all is said the picture remains as the artist painted it, his advocate and judge alone. The critic may inform or mislead the public, but the words of his lips are superfluous to those to whom is given the understanding of the pure and true in art. From a season with the exquisite word-painting of Ruskin we can yet turn with an unaffected judgment to the art of Turner. Turner's pictures brought him fame, not Ruskin's eulogy. An earlier advocate of Turner was great-hearted, generous John Thomson of Duddingston, who was wont to declare that Turner was the greatest landscape painter the world had seen. So very minor after all is the office of the critic.

The critic should be humble in demeanour and unobtrusive, for too often he only partially cleanses the pathways of art, too often obscures the master's presence with the accretions of unsympathetic judgment or with mis-timed and mis-inspired activity and verbosity. Along the coast of criticism, sometimes a surf of sense, but just as often a surf of disturbance and folly is ever sounding. "The reputation of the art-critic truly seems more often dependent upon literary ability than upon the possession of a special artistic insight!" exclaims the scornful painter with a degree of truth. Whatever importance may be attached to critical essays on art, the artist will tell us that an unsophisticated love of Nature and art and the exercise of native commonsense will often direct one as surely as the most polished and admirably penned treatises on art. The earnest artist will admonish the art-lover first to seek in

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spirit to know Nature if he would know pictures, and then to betake himself to the pretentious art-books. He will assert that art-books alone will not give pure understanding of art, but that Nature can and will give that understanding to those who can receive her teaching. Will he not also tell us that only those can read the lesson of Nature who go out to give as well as to receive, and that, therefore, the destitute in soul can never know either Art or Nature ?

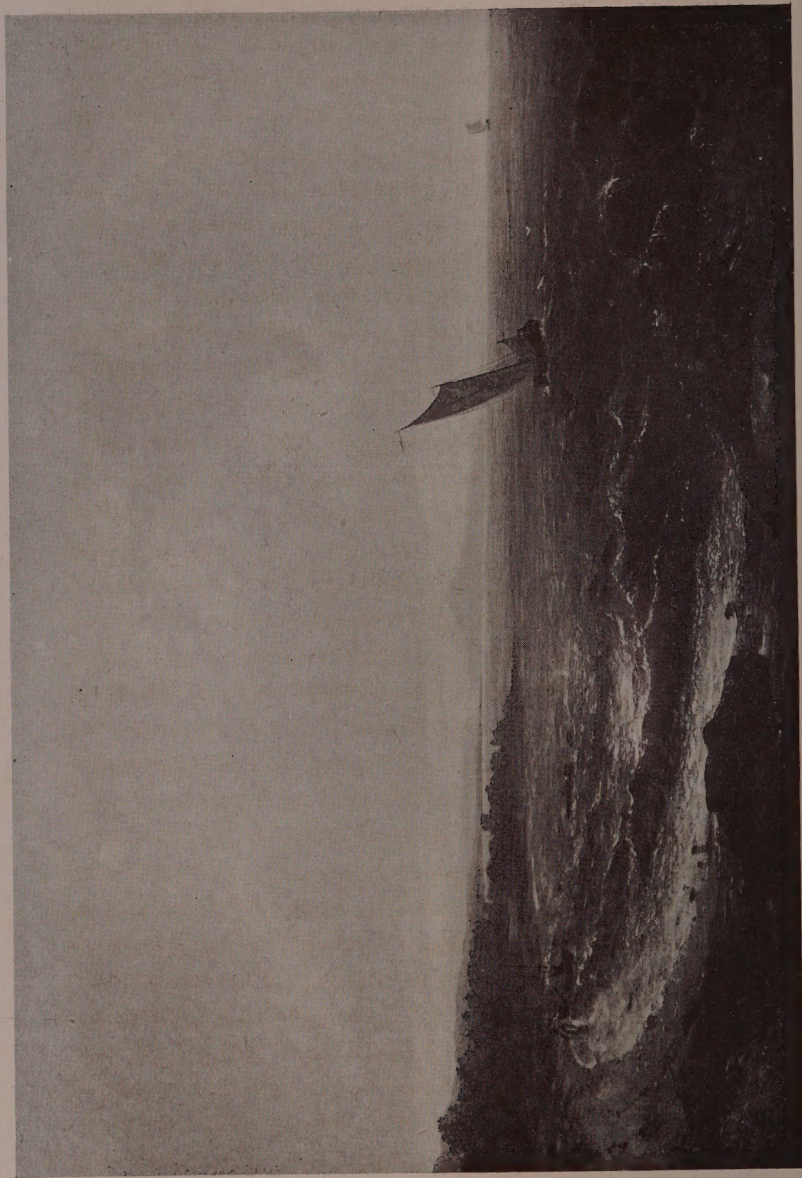
"I have often," said an artist, "felt the absurdity, or to put it more moderately, the impotence of the claims of the mere literary art-critic to explain and interpret the artist-mind, but never more forcibly than when I have been in the presence of Nature. Thus, a field, a tree, and a bit of flecked sky, or a solemn moorland under a grey sky, have taught me more of art than the choicest utterances in all the literary-critical books on art I have ever read. Only those critics who have the artist-spirit can attempt to tell even a little of the wonder of art-seeing."

Because, above all the critics, there is the direct message of Nature to the artist. The foliated tree of the glen transformed in the twilight, its branches silhouetted against the evening sky, becomes a living presence telling of things beyond the ken of man ! What endless array of beauty and wonderment rolls down the arching nightways of the heavens ! How ineffable is the presage of the dawn before the heralding flush on the eastern horizon ! How marvellous beyond speech the daylight glories of the world in all their efflorescence ! Who can adequately comprehend all these wonders ? It is this very unseen spiritual intimacy with Nature that silences the speech of the pretentious stylist who would presume to teach what spirit only can impart. It is this possession which will ever mock at every effort to foster art by means of institutions and extension

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of art-schools and seminaries, and which will, through all time, separate the artist from the mere painter.

However much critics may differ about the art of Thomson it must be conceded that his endowments as a landscape artist were of no common order. Unlike those English clerics who forsook the calls of the cloth for the demands of the brush, the Scottish painter was possessed of a genius and personality that made him a factor in art, which combined to raise him to a recognised place among the master landscapists of Britain. Whatever differences, then, may occur in the estimate of Thomson's artistic powers and performance, the purity of his genius and the palpable sincerity of his artistic life ought to command the critic's profound attention and respect.



ABERLADY BAY
National Gallery of Scotland

CHAPTER VI

MENTION has been made of the pioneer work of Thomson in Scots art, and of the considerable honour due to the real founder and originator of the Scottish School of Landscape Painting. Wilkie and Cunningham assign to Nasmyth, the elder, the title, 'Father of Scottish Landscape Art,' but Nasmyth, the uninspired child of convention, was of too weakly an artistic constitution to impart any enduring virility to Northern art. Preceding Thomson in point of time, in every real faculty of the pioneer and the originator he was deficient. Scottish Landscape Painting was little more than a wilderness of convention when Thomson appeared. The newcomer inquired in vain for the helpful influence, if helpful influence such could be, of established precedent. When Thomson commenced his career he found in Scotland no sincere landscape tradition upon which to base and carry on his art. He shared the common heirship of great landscape traditions, it is true, but he could not easily assume the style and inspiration of either Poussin or Claude if for no other reason, as has been well said, than that he had devoted his brush to the delineation, not of Continental, but of Scottish scenery. The greater reason was that he was too strong a personality to be the imitator of any forerunner however great a genius. He had to carve a way for himself. Artists like Williams

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and the Wilsons helped in some degree to discredit the Nasmyth convention, but none of them was a personality like Thomson, nor were they so exclusively Scottish in the choice and treatment of their subject. We have seen how Williams practised a Greco-classical style in water-colour, and John Wilson a form of art not wholly independent of the Dutch influence. We have further seen that the art of yet another, that of Andrew Wilson, a sincere order of art of its kind, was too alien in form and too traditionary in conception to count as a factor in the growth of the school. Thomson in Scotland took the initiative, and as a pioneer worked out his own salvation in art. He evolved an art at once artistic in origin and national in treatment. As the father of Scottish landscape art, and as an artistic force, he deserves to rank high in the general esteem of his countrymen.

Like every painter Thomson was at the outset more or less dependent upon tradition yet he developed an art as personal as either that of Turner or of Constable. Like Turner and Constable he held Claude in veneration, and his love for and admiration of the Poussins, of Ruysdael and the Dutchmen, of Salvator and Wilson, confirmed in him a style dignified, large, and heroic in temper. A personality among the masters, he shows with them a kinship in method and unison in outlook. Deep, rich, and luminous in colour, of powerful chiaroscuro, large, massive, and romantic in conception, vigorous in execution, poetical in sort, his works are individual in feeling and intimate in treatment. Thomson is not without his shortcomings as a painter but his excellences rise up and lessen these. What his shortcomings are critics tell us, what his excellences are critics leave us much to ourselves to find out. Yet some few great Critics, some few great

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Painters, have venerated his genius ; let us ponder those verdicts. His genius, the temper of his art, is a thing rare in Northern painting ; suburban in its isolation it is akin to the world's cosmopolitan art. Among the Scottish painters his place is a lonely one ; his place is with Claude ; with Poussin ; with Constable and Turner ; with Wilson and with Crome ; with Ruysdael and Rousseau and the world's true painters. An analysis of his art may confirm his claim to that company of the elect.

There is in the art of Thomson no sharp cleavage from the elemental principles of great traditionary landscape art. His taste is so attuned to the heroic and sonorous poise of a particular temperamental view of things that we recognise his close kinship with a mighty landscape past. Yet Thomson's love of classicism in landscape practice was not the outcome of a servile and resourceless admiration. His admiration for and love of the romantic element in landscape art was an inborn sense which not even the modern or naturalistic tendency could have eliminated. To adapt freely the language of MacColl to our purpose, "not all minds are best served by the contemporary literal conception of things." With Thomson it was largely a matter of temperament. Because of his temperamental outlook on things his genius was unfitted for the aims and ideas of a modern trend in art which reaches its apotheosis in Monet and his disciples ; and in another direction in the pleasant renderings of farmyards, ploughed uplands, and everyday shoreland, by able painters of to-day. Thomson was deeply moved by that subtle element in Nature-worship of which a cult of naturalistic painters seem to take little account—the devotional desire of the inner rhythm and mystery, and the heroic dignity of a world formed by the law of the almighty

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force whose veil is the heavens. Because he felt something of this great spirit that appealed to him through Nature in their canvases he loved the master landscapists.

Hence his reverence for Poussin, Claude, and Rosa, for Turner and Constable and other great landscape names, was free from the contemptible emulation of an uninspired mind. We recognise in Thomson a painter chiefly of the classical-romantic ideal—as that composite term is nobly understood—tempered by a vital and sincere Naturalism. A co-worker with the masters in that romantic inspiration, he yet conserves his individuality as jealously as those who laboured in that field. The quality of his vision is his own. His works bear the indelible stamp of their origin. They are as characteristic in their kind as are the works of Poussin, Rosa, Claude, Crome, Constable, Corot or Turner in their respective spheres. He might emulate the excellences of the art of the great masters, but he always referred from artistry to Nature. Nature was his standard, and it was under her broad rule he worked.

His intimacy with Nature was near and profound, for he was born and cradled amid Nature's charms and her ever-changing phases were the absorbing study of his boyhood and of his youth. Besides, as we have seen, except for the break of a few years spent in the smoky atmosphere of Edinburgh during his college period, he passed his life with Nature and watched her spread her varied splendours throughout the year. The depth and sincerity of his character and genius and his catholic intimacy with Nature allowed him therefore to learn of the Masters without becoming enslaved to deadening conventions. Never a servile imitator in art he profited where a smaller painter would have succumbed. Although he sat at the feet of the Masters, and although many of their

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excellences are reflected in his own art, it was in the school of Nature he gained his artistic scholarship and consequently his legitimate right to the principles of his mentors. To genius the puerilities of the elder Nasmyth and the conventional schools of landscape art—which are the hybrid offshoots of a feeble worship—would be impossible. Some have tried to find for Thomson “an artistic lineage,” but his only artistic lineage is that which connects all true painters in one sincere inspiration.

And even as his devotion to classicism and romanticism in art was not the outcome of a feeble artistic nature, so neither did it generate from a sense of unpreparedness for an experimental habit in art, nor from any disinclination for or inability to conform to other formulae of art. An inborn preference predetermined the artistic ideal which he so unswervingly followed. There cannot therefore be a suggestion more unwise than that Thomson, at a critical period, swayed by a vulgar ambition to pose as an artist, and dismayed at a fancied backwardness in artistic knowledge, sought the easiest path to a passable efficiency as a painter.

John Thomson was no artistic coxcomb. His ambition lay not in the direction of artistic fame; neither did he court nor covet academic favours and distinctions. He was too strong to be touched by petty aspirations. Neither through weakness nor under stress of circumstance was Thomson ever called upon to turn out several hundred conventional canvases. He was under no obligation to make haste in art. Removed beyond the necessity of practising that soul-destroying and art-destroying vice, ‘pot-boiling,’ his lot was one of secluded contemplation of Nature and of the works of the masters in art. His hours lay calm before him. The great artist seeking an

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ideal, earnest and pure in his desire—why should be withheld from his searching both the star and the crown of that divine employment? The way may be long but the great artist toils on. Noble natures are jealous of their convictions. Inspiration beckons and they follow. Devotion may lead them through weary years and the end may seem to be obscurity or posthumous fame, or only a partial realisation of their aims, but “number of days alone shall sever them from their selfless purpose.” Personal anxiety for public notice and applause is the concern of the impotent. That could never be the care of the Master of Duddingston. We marvel at the productions left us by the great masters in art, but how little can we know of the real lives of these men, of their transcendent emotions and infinite desires which raise them above mean ambitions and which truly make them seem to be as the prophets and sons of God. An essence seems to ascend from their lovingness for humanity and, again, to descend from an acceptable altar of the Divine, stirring the hearts of great men to an infinite affection and an infinite devotion, from which is removed every ignoble sentiment of base ambition, pride of intellect, and patronising condescension towards others. Talent, achievement and desire become absorbed in one chief service—the eternal service of the race of man to the one God.

If John Thomson had felt as Monet did, he would have sought, however late in life's day and however long and thorny the way might be, the ideal that beckoned. Much as we may be tempted to imagine what Thomson as a painter might have been if swayed by another ideal in art, critically we can only treat of the work he has left us. He might have devoted those high powers of conception and execution to any other style of landscape

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practice, critics say, but the fact remains that he did not do so.

We thus perceive how even a partial analysis of his genius invites us to rank Thomson with the Masters, not as an imitator or follower, but as an original thinker of artistic power. The unreflecting critic unwisely classifies Thomson's productions along with the productions of the conventional order of landscape art. Between the conventional in art and the wise and legitimate use of convention, however, there is all the difference that exists between insipidity and imitative weakness in art and the vitality in method and aim to be seen in the practice of any true artist who is the heir of the artistic ages. One instance of the misuse or abuse of convention may be cited in the practice of the elder Nasmyth, while the uses of convention are demonstrated in the work of many past masters. Great conventions have their origin in truth. Therefore no artist, however great his genius, may step altogether outside of convention, nor may he without loss to himself completely discard the past. To affect a contempt for tradition is not only senseless but impudent, and has no justification even in common fact. A painter may be neither a growth nor a development, and yet his would be a strangely attenuated state were the influence of the past withdrawn from his possessions. Terror of the past, of convention, sits in the minds of the feeble; only the strength of genius can bend the resources of established ideas to individual profit.

There never yet was an artist who first and last was purely individual and free from tradition. We can trace the influences that shaped and so far predetermined the art of such divergent powers as those of Turner, Constable, Gainsborough, Cox, and Crome.

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Professor Baldwin Brown, writing in the 'Scottish Art Review,' says of Constable's relation to the past: "It is true that he abhorred a slavish dependence on the convention of art, was dreadfully afraid of the establishment of a national collection of the old masters, and even said, 'When I sit down to make a sketch from Nature, the first thing I try to do is to forget that I have ever seen a picture,' yet Constable was all the time very strongly under the influence of tradition. He might reject tradition in the sense of a respect for age—and varnish—for their own sakes, but in the sense of a wholesome reverence for broad and masterly work like that of the best masters of the seventeenth century, he adhered to it as the guiding principle of his art.

"Like Turner, he held Claude in the highest honour. When staying with Sir George Beaumont at Collorton Hall he occupied himself—not in wandering, sketch-book in hand, up and down the countryside—but in the highly orthodox task of copying most conscientiously his host's pictures by Claude. 'The Claudes, the Claudes are all, all I can think of here,' he writes home to his wife. 'How paramount is Claude!' he exclaims after a visit to a London collection of pictures. He sat, too, at the feet of Ruysdael, in whom he recognised a profound and poetical artist of a spirit akin to his own, and, though at times to his own consciousness, he might 'forget' that he had 'ever seen a picture,' yet the pictures he had seen were all the while influencing his mental attitude. . . .

"We have only to visit the London National Gallery to discern Constable's relation to his predecessors. The leaves clothe his trees in the solid masses of the foliage of Poussin; the ponderous clouds that sweep so grandly over his broad expanses of sky have their prototypes on

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the noble canvas by Rembrandt's pupil De Koninck in the Peel collection."

Professor Baldwin Brown further says : "Gainsborough, to take another 'naturalist' of our older school, is, no more than Constable, a 'natural painter,' pure and simple. He shows how artistic tradition may haunt the air about a painter, and influence his whole education and procedure, without his setting himself down directly to imitate his predecessors. He was indeed 'natural' in distinction to Reynolds, who had a fancy for historical design, the secret of which had to be wrested from the followers of Michelangelo; but his work in portraiture was overshadowed by that of a great forerunner, to whom both he and Reynolds owed much of the form of their art. 'We are all going to heaven, and Vandyke is of the company.' . . . Vandyke was in truth the model they both consciously or unconsciously followed. The tradition of his art had been handed down by incompetent successors, but it had survived in England till these great painters gave it a new life. Their breadth, their elegance, their faultless taste in pose and in the arrangement of dress and drapery had all been elements in the art of the great seventeenth century portraitist, and Gainsborough and Reynolds, the 'naturalist' and the 'stylist,' both alike acknowledge his headship.

"A similar fact emerges in connection with a famous recent naturalistic movement in France. J. F. Millet was a complete heretic when judged by the orthodox standard of his school and time, but Millet was an untiring and ardent student of the old masters, a votary of Michelangelo and the Venetians. The men with whom his name is chiefly associated, Dupré, Rousseau, Daubigny, though they broke with the classical traditions dominant in the French school, envisaged Nature in very much the same

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manner as the Dutch landscapists of the seventeenth century. Corot's art, it has been noticed, is the art of Claude touched with a more intimate modern sentiment." Other writers, including Henley, have similarly demonstrated the influence of the past upon later art, but the quotations given sufficiently show that many true artists besides Thomson have frankly benefited from the study of the art of the past. Professor Brown follows Henley very closely in treating of the subject.

To despise tradition is to despise that upon which the rich heritage of the present has been raised ; and to affect a superiority over the past is to assert an intellectual and spiritual climax which neither fact nor history supports. To patronise the past in a lordly spirit is a sign not of power, but of signal weakness and unfitness in any man ; but to revere the masteries of the past is to pay the homage due by every intellect to the everpresent and undying work of the eternal spirit of genius. "Fifteen years ago," writes George Moore, "it was customary to speak slightly of the old masters, and it was thought that their mistakes could be easily rectified. Their dark skies and black foregrounds hold their own against all Monet's cleverness, and it is beginning to be suspected that even if Nature be faithfully copied in the open the result is not always a picture." This is true if Nature be merely copied.

But why talk of the past as old ? What true master is ever old ? Inspiration imparts a quality of enduring freshness, and the garments of her favourites appear out of date only to those questionable painters and critics who deal in the frills and furbelows of mediocrity and a hectic Bohemianism. There are modes in art as in dress, and they who follow too closely the fashion of the day in either have, as a rule, little capacity or time for better

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things. It is, perhaps, as useless to cavil at the formulae of any artistic period, as it is foolish to impeach the prophecy of a seer because he taught in the garments of Moses instead of in the fashion of Bond Street. Above the small accidents of convention the tradition of the past often meets the tradition of a later day. Says Pinnington : "A multitude of cases might be quoted of the great in intellectual and artistic power proclaiming their kinship across the ages. Those who stand upon the same plane of thought and endeavour are well nigh bound to touch each other at some point. Travelling the same road they reach the same end. The second in point of time may unconsciously repeat the first, but he does not necessarily echo him. The imitator only is an intellectual beggar. It is both an ungenerous and a stupid mistake to confound the parallelisms of genius with plagiarisms, and to see in every chance resemblance a proof of either influence or imitation." Above all the vagaries of artistic fashions there is the old-time mastery in art which is ever fresh, because eternal, the mastery which enables a painter to look upon Nature with seeing eyes. So the great art of every age speaks eloquently of the emotions generated by the forces of the material and spiritual worlds, and because the fundamentals of genius in their essence remain the same, the manifestations of genius appearing and reappearing from age to age, Inspiration runs in varying semblance throughout the ages. Thus no era can claim to have the monopoly of Inspiration, nor can any era truthfully assert its freedom from convention.

The modern prophet, who never dreams dream-pictures and whose pet theory for the production of great landscape art is to sit out-of-doors with eyes open and then with half-closed eyes, is confident of his ability to outrun

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convention. He is a terrible fellow in his antagonism to the old masters. Whom Monet himself would salute he would reject and revile. But we find the same ancient influence swaying him in spite of his pretensions. His convention also is, as of old, simply an attitude towards Nature. In his strenuous eyes he carries 'a compleat view of Nature,' and contained in this 'compleat view of Nature' is the full and complete compendium of his own convention, the measure of his ability. He forgets that one can as easily make a convention of a green tree as of a brown tree, and that art may become a convention in spite of a camp-stool, the open eye, and the hues of summer. He is *The Dead Artist with the Open Eye*.

If the painter of to-day would rejuvenate the soul of his own convention he must find the elixir of inspiration; he must heed not only the voices of the present but also the prophecy of the past. Art once passed with man and the spirit of the age through Rousseau and the naturalistic movement to the bald realism that resulted from the temporary pause things made at the materialistic doctrine, known as the First Great Cause of Darwin, but art may pass in this age to worse case in the infidel spirit of the literal.

The spirit of an age manifests itself in different ways. "Art," says a certain writer, "is one of its mediums," and the question remains: Is the spirit of this age finding adequate expression in the present convention of art? It is doubtful. We are not all yet tired of a noble romanticism and of poetry, nor of the works of the masters of the ideal, but we are growing weary of an artistic faith that would train us to look upon the world as the world so beautiful, so wonderful, appeared to the eyes of our scientific childhood before experience and trial and the larger growth of soul

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and mind taught us that there are mystery and marvel in the world and things not to be understood. Is the layman ahead of the preacher? If there be a living artist sentient enough to blend as it were the world's past experience with the awakening present in the souls of men to-day, he will be hailed a Prophet in paint and be assured of a high immortality as the much wanted Pioneer.

From all which it would seem that even the painter of to-day is overshadowed by his convention. No man can evade the conventional unless he vanish into nothingness. At the same time let us be careful not to confound Convention with the petty aims and doings of the imitator and the sham spirit in art. Before we attempt to analyse the art of a painter like Thomson we should be clearly aware of the interpretation of the phrase, "The Conventional in Art," and to assist us to that understanding let us remember that "those who stand upon the same plane of thought and endeavour are well nigh bound to touch each other at some point. Travelling the same road they reach the same end."

In thus asserting the indebtedness of the present to the past in art I do not mean that art necessarily grows, as science grows upon the discoveries and achievements of preceding ages. As Principal Caird wisely points out, Art, being in the nature of Inspiration an individual endowment, might be present in its highest manifestations in a painter of the fifteenth century as in a painter of the twentieth century. The fundamental essence of art does not continue to grow through successive ages, for art is in one soul at a time as a separate gift or possession. Yet, although art may exist independent of any particular time, we must not conclude that the whole message of art is ever given to one individual, or that one artist may not

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improve upon his innate gifts by a study of the works of other painters. Spirit learns of spirit quite as much in art as in the divine intercourse of soul with soul. As M. Thore says : "There are three things which concur in the creation of a work of art, external Nature, the special and profound feeling for that Nature in the mind of the artist, and the feeling which Nature has inspired in creative artists who have gone before." This proves again the lasting uses of convention, and yet there is no past and no present in art—save only as a historical record of painting. But there is the continuity of the feeling in art which justifies Convention for all time, and makes the convention of one period merge into that of another. I do not believe in the growth or evolution of the soul with the advancing age of the world and therefore the ever-growing quality of artistic conception. The essence of the soul is not of time but of eternity and eternity is now ; past, present, future, are merely relative terms.

Although Thomson did not adopt the ideals of some painters his genius was admirably employed in his own style of art. In spite of the efforts of critics to find for him "an artistic lineage" ; in spite of the attempts to discover that "his power is rooted in tradition" ; it is significant proof of his originality that "he is mainly Thomson after all." By the words of their own lips do the critics falsify their criticism of Thomson's art.

To conclude, we may justly affirm that three things concurred in the creation of Thomson's works—external Nature, the special and profound feeling for that Nature in the mind of the artist, and the feeling that Nature inspired in creative artists who had gone before. I have never denied Thomson's indebtedness to the past in art. Thomson was an independent worker in the vast field

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of Convention wherein all the great artists have laboured. He successfully sowed the seeds of his genius and garnered a full harvest in his own way. Let us therefore, as he did, respect the uses of Convention. Creation itself is a convention, for creation is built upon a plan.

CHAPTER VII

THE painter's preference, as we have seen, was for landscape art of the selective or composite order. "I seldom do paint views," said the artist. Scenic transcription, as such,—imitative art as apart from the study of tonal truth—provides an unsatisfying objective to the artist of inventive genius. The bald method of the purely naturalistic painter brings impoverishing toil to an imagination stirred by heroic vision. Away from the bondage to natural facts and scenic commonplace the imaginative artist seeks the majestic and sonorous symphonies of stately or creative design. Creative elements are always present in the emotions of the born artist.

Thomson's art is essentially selective and personal. Powerful and true, his artistic vision, like his mental outlook on things, was eminently simple and sane. A healthy art resulted ; profoundly proficient, virile, of large dignity and finely-balanced conception. In Henley's phrase : "His pictorial faculty was so sane in kind and so vigorous in quality as to be almost infallible."

A massive reflex of the vital strength of Nature is an outstanding feature of Thomson's art. But none the less there is also symbolised in his work the poetry and beauty of Nature's varying aspects. A master of chiaroscuro, Thomson still can see with intimate eye the lyrical in



BAAH CASTLE

James Mylne, Esq.

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landscape. A superficial or sensuous pleasantness of landscape satisfies many painters ; the art of Thomson, like all true art, touches the deeper chords of the beautiful, and becomes the transmitting medium of Nature's wonder and mystery.

The painter in closest communion with Nature must perceive the majesty and the tender beauty which are Nature's characteristics. Because in the tenderest feature of her form there is majesty, and because in her most awful appearances there is beauty, the artist perceives beauty combined with strength in every phase of Nature. He sees beauty in Nature's sternness and sternness in Nature's beauty.

We find this feeling for strength in Nature and for beauty in Nature permeating Thomson's art. We find this dual characteristic symbolised in many of his pictures : in exquisitely-felt distances ; in the pathos of melancholy lowland hills enclosed ; in the serenity of Claude-like effects ; in the sterner spirit of majestic vistas ; and also in the exquisite yet powerful sense of colour which is inwoven with them all.

Colour — beautiful, luminous and significant — is a precious quality in Thomson's pictures. Colour-sense is a test of the true artist. Colour is an instrument upon which Nature strikes some of her tenderest melodies and some of her profoundest and most mysterious notes. Can a painter be a complete artist whose soul is dead to that haunting music which rolls softly or thunderously in colour-rhythm—rising, falling, reverberating into the infinite? Wanting this colour-faculty the painter is so far incomplete. Neither by theory nor by study in schools and academies is this colour-sense to be acquired ; but from Nature alone, the inspiring source of immortal colour-symphonies. Even

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then the artist must have the responsive power of selecting and co-ordinating the colour-harmony of Nature to the colour-harmony in his own soul. By colour I do not mean that which is theoretically ordered or placed by class-rule upon canvas, but colour which conveys a sense of the luminosity, subtlety and indescribable evasiveness of Nature's hues ; colour which is colour, yet is not colour but mystery. Many painters and critics remain blind to the suggestive, luminous and emotional qualities of Nature's colours. Insensible to the exquisite yet powerful colour-harmony of Nature the painter's work will be attenuated and unsatisfactory ; while the critic in like case may be wholly unable to apprehend the real significance and beauty of works which respond to and react with that rare and marvellous colour-symphony of Nature. Perhaps he will talk vaguely of such colour as decorative ; as silvery ; or as harmonious ; unaware that the colour of a true painter is in itself emotional and significant ; and that quite apart from any consideration of colour-balance or mass. He may forget that true colour, which is always pure and suggestive, permeates and unifies a painter's entire art, and makes it musical, resonant and beautiful. The critic does not always understand that one might as well talk of decorative music, decorative literature, or of decorative speech, as of decorative colour of a true colourist. It has been very pertinently said of those who employ colour without regard for the values inherent in the colouring matter that they never succeed in producing more than a certain shallow superficial brilliancy ; that the colour employed by such painters is never rich or profound, and that, even although in a sense beautiful, it always lacks romantic charm and mystery. Further, it has been truly said that the most beautiful pictures are painted with "the impalpable soul" of the colours after abstraction has been

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made of their colouring matter, or of what then remains on the palette of delicate neutral tints of infinite subtlety and charm.

The difficult elusiveness and suggestiveness of the colours of Nature pervade the best landscapes of Thomson. Many of his pictures exhibit a degree of colour fidelity and intuitive tonal mastery that is almost magical. Indeed these pictures may be called colour-epics. In a sense they pass from the domain and dogma of colour to the mysterious ; to oneness with Nature. Only a painter who has a profound feeling for Nature may produce works of this temper. His colour is intensely emotional, significant and truthful. Among British painters of landscape few equal Thomson's powerful depth, richness and luminosity of colour, force, strength and subtlety of hue. "His colour is often of remarkable significance and beauty," says Henley.

This gift of colour ! How precious a birthright. By it Nature becomes beneficent even in her wildest and most rugged forms. All great painters possess this colour-faculty, although some are pre-eminent as colour-necromancers. The distinctive title of colourist is too often misapplied to painters wholly destitute of what is one of the greatest as it is one of the rarest of artistic gifts.

The true colourist sees colour but he likewise sees light ; to him not an inch of colour but is modulated by light into infinite subtleties of tones and hues, whether in the brightest or the deepest parts of a landscape. No painter who has not first worshipped in the fair temple of colour and light will ever pass to beautiful colour-synthesis.

An impressive and distinctive feature of Thomson's art is chiaroscuro, the great domain of light and shade. Mr. George Moore considers this chiaroscuro capacity in art to be the final ordination of the painter, the secret gift of

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which Nature is most jealous and which she imparts only to her most favoured delineators. In an impressive degree Thomson possessed this crowning gift of chiaroscuro which gives his pictures a truth, a grandeur and a dignity not to be surpassed. Thomson's gifts of colour and chiaroscuro vindicate his right to rank among the first of painters.

The art of Thomson is greatly distinguished in style. Henley speaks of the "eternising influence" of style, and says of Thomson's art: "His best, while profoundly romantic in temper, is large in treatment and dignified in aim, and is touched throughout with the supreme distinction of style."

Thomson's pictures are marked by the presence of great quality or texture, which comes of deep insight into and close study of Nature's phenomena and import. Quality in art is very highly valued alike by painters and critics. As Hamerton says: "What we call quality in work is a very great thing, and implies very great knowledge and observation of Nature. Quality does not rest on nothing. If a man can spread half a dozen square inches of canvas with oil paint in such a manner as to put what we call quality into it, that man has studied Nature for years and years." He has not only studied and observed Nature for years and years but he has brought to his labour an immense resource of insight and understanding. It is astonishing how comparatively few painters arrive at quality in their work, as quality is understood apart from mere learned technique and brushwork. Without quality a work of art, though seemingly clever, appears for the most part empty and superficial. Quality in a work of art may be said to argue a corresponding depth of character in the painter. Absence of character and intellect in the painter is betrayed by absence of real quality in his art; that is, the quality

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which comes of keen insight or soul-sight and which has to do with the subtle appearance and spirit of things. "There is no art," we are reminded, "so indiscreet as painting, and the story of the artist's mind may be read in every picture" and "the empty space in the painter's brain is represented by a corresponding emptiness in his pictures." Emptiness in the painter may be shown in various ways, but in none more certainly than by this lack of quality in his art. Quality is not necessarily thickness or impasto of paint; it is that paint should suggest more than paint. Moore refers to "the mysterious power that artists call 'quality,'" and Hamerton remarks that "quality is the power of representing the true nature of things; their abstract, innermost nature." Quality, as I have said, represents more than mere dexterity in the laying on of paint; quality of colour, similarly, means the beauty and suggestiveness conveyed by paint; paint must be more than paint.

A powerful landscape-draughtsman, virile, suggestive, significant, Thomson in his poesy of line has shown consummate mastery. In speaking of quality of draughtsmanship a well known art-writer says: "The goodness or the badness of a drawing exists independently of the thing copied. We say—speaking of a branch, of a cloud, of a rock, of a flower, of a leaf—how beautifully drawn! Some clouds and some leaves are better drawn than others, not on account of complexity or simplicity of form, but because they interpret an innate sense of harmony inherent in us." Thomson in his drawing of a tree or a mountain outline, or any detail of a composition, is often more concerned with the beauty, resonance, and rhythm of a line than with a bald scientific adherence to each rise and dip or accident of natural fact. Thomson might have been and was quite capable of

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being as accurate in his delineation of, say, a tree, bough, or a hill-top against the sky, as any of Mr. Ruskin's mechanics, but he was too wise a painter to waste his powers on photographic and discordant rendering of Nature ; for natural facts, controlled for purposes of art, become beautiful only when beautifully seen. "Corot knew that art is Nature made rhythmical, and so he was never known to take out a six-foot canvas to copy Nature on."

By his deep insight into the power of Nature Thomson passes into affinity with the noble painters of all time. With one or two great names of the Barbizon School of painters he has even a certain conformity of outlook. The eminent critic, R. A. M. Stevenson, while keenly observant of articulate differences due to temperament, observes in the arts of Thomson and Rousseau a common bigness of vision, a grasp of the essentials, a uniformity of spiritual consciousness of Nature's force. Both are passionate painters. The art of both breathes the worship of the passionate spirit of Nature. Tense, almost to austerity, the passion of Theodore Rousseau touches a chord which, softened by emotion, vibrates through the art of the Northern Master. Thomson, although sometimes dramatic, is never bombastic. Painters like Thomson and Rousseau live too close to Nature, and reverence her too deeply, to descend to melodrama which is the vice of those who audaciously affect the sublime. The art of Thomson is powerful, never assertive ; the source of his genius is the Eternal and Unchangeable. Gracious, and even profoundly romantic in temper as his art is, its flower is from roots sapped in passionate emotion at the core of things.

The impressive virility of Thomson's art particularly attracts the attention of the critics. Smith says : "In portraiture and in landscape the Scottish School excels. In

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the department of portraiture the Scotch are distinguished by a solidity of basis and treatment, and a direct going at essentials to the neglect of subsidiaries. . . . Sir Henry Raeburn struck the key-note of Scottish portrait painting and it is vibrating still. In Scottish landscape again, which partakes of similar characteristics, the key-note was struck by the Rev. Mr. Thomson of Duddingston, and his influence is observable not only in Mr. M'Culloch's cold and splendour of the hills, in the Wordsworthian repose of Mr. Harvey's pastoral hill-side, but in Mr. Graham's 'Mountain River in Flood' amongst the landscapes of the Royal Academy of this year (1866) the observed of all observers." Contemporaries in art, Raeburn and Thomson have much in common. The quality of Raeburn's art carries him far to a place with the true portraitists of all time, and the temper of Thomson's artistry takes him yet closer to the heart of the great landscape masters. The temper of his artistry in reality places Thomson, in relation to the greatest landscape masters, on a much higher plane than does the art of Raeburn in relation to the great portraitists. Inwoven with Thomson's art we find an equal feeling for Nature's strength and for her tenderness of mood and colouring; the one not separate in sense from the other, but one in sense of unity.

The nearness to Nature which Thomson's work reflects has been noticed in a criticism as discerning as has ever been passed on the artist and his art in the homely phrase put by Christopher North into the mouth of the shepherd in 'Noctes Ambrosianae'—"Mr. Thomson gives me the notion o' a man that had loved Natur' afore he had studied art, and been let intil her secrets when nane were by but their twa sel's." Concise as this criticism is, no elaboration of its meaning could give a finer epitome of the painter's art.

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That strange near intimacy with Nature which seems almost a thing apart from art, and which is also subtly felt in the art of Crome, giving the English painter a kinship with the Scottish Master, is insistent in the works of Thomson. In his pictures we experience that power of ingenuous intimacy with Nature and of persuasive personality which is found in all sincere art. We feel a quiet remonstrance that here paint after all is more a subject-mechanism of utterance than a preference of passion, born craftsman as Thomson was. He quaffed from Nature's well of truth, and out-of-doors, with sketch-book and brush, he faithfully and unremittingly recorded her effects. This reverent companying with Nature made the art of Thomson in a sense more prophetic in temper than even the arts of Constable and Turner. In certain respects Thomson was the most original landscape genius of his country and his time. He not only anticipated the best ideals of the Barbizon School of painters and the atmospheric mastery of later painters, but, more than any other artist, he indicated the trend taken by the best modern landscape art. There is much that is personal in Thomson's art, much of the happy initiative that alone comes of tireless communion with Nature—that indefinable freshness of conviction, redolent of studious years spent far from the dust of theories, amid sighing woods, on ranging moors, on mountain-tops and by the sounding shore.

The character of the painter, sensitive, emotional, yet deep, broad and singularly well balanced, is reflected in his pictures. These epics or poems of an essentially artistic and poetical temperament, raised not on superficial dexterities of paint in workshops of picture-making types of art but upon the divine foundation of genius, have an appeal that is absolutely their own. His work exhibits the profound

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spirit of all great art. From the whole range of his art we get the idea of a painter into whose soul glory has entered—the glory of the wonder and majesty of the world and the heavens. The effect, method or style of the picture, as a picture, an important essential in the works of many painters, is of less account in Thomson's art than is a symphonious unity or affinity with the grand and solemnising rhythm of Nature. Such art is a synthesis of Nature, deeply felt and nobly expressed through a character refined and robust.

This intimate Nature-knowledge, informing the entire range of Thomson's art and inspiring him to powerful and reverent artistry, gives to his work the seal of fidelity. Thus the charms of atmosphere and lighting are observed particularly in the exquisite glow and breezy airiness of his coastal and other pictures, which suffer no loss of these qualities by reason of deep chiaroscuro, powerful mode of conception, or an essentially masculine and virile method. His art exhibits a rare sense of the transmuting and transforming effect of light and atmosphere. Incidentally it may be remarked that some of his works in this respect show a foretaste of Corot. If bigger in method and outlook than the art of the French painter, in his works there is much the same subordination of foreground, with emphasis on middle distance and the ethereal beauty and mystery of far horizon. The Northern painter not infrequently obtains this exquisite poetry of distance by means of full body colour and fluent flowing brush—a certitude of method which in its painter-like qualities is in contrast with the more "sought out" technique of the Frenchman. Luminous light glows through his pictures and the shadow parts palpitate with the mystery of their colour-charm. It is here that Thomson suffers most at the

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hands of the cleaners, for what art of restoration can replace that rare suggestiveness and deep loveliness of shadow tone, dimly persistent even through bituminous ruin, but which often utterly vanishes under restoration? In the process do not splendid master-works become mere phantoms of great conceptions?

The feeling for light and values in certain of Thomson's canvases is not rivalled by Turner's best observed pictures. He is a master of values, the basis of chiaroscuro which is the pictorial record of light in all its domains. An impressive emphasis is given to Thomson's Nature-knowledge by the recording of phases rarely observed even by the practised watcher, as for example in those golden harmonies of cliff and shore which, no less true than schemes of grey, are less noted not only by critics but, strangely enough, by painters also.

Thomson's art, large, imaginative and synthetic, is based on faithfulness to natural truths. Thomson often shows literal fidelity in treating of Nature. Thus, translucent and lambent, the skies of his pictures may arch from distantly tender horizons over plains, beautiful in soft gradation, which recede from foregrounds deeply umbrageous with summer greens and greys, or autumnal russets, all pure in colour and tone. Censure is sometimes directed against a deep embrowned foreground as the doubtful foil of pearly-grey distance; but critics too often and mistakenly confuse Thomson's masterly and noble use of what they call the conventional in colour with the execrable colour-mannerism of what is known as the "brown" school of painters. The warm foreground of Thomson is in reality based upon a subtle truthfulness to Nature, and is incomparably finer than the conventional colour of the "brown" school, being not only beautiful but intermingled with exquisite fleeting

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greys and half-tones. This partly arbitrary resource, often so admirably considered as completing a uniform colour-tonality, one would not always willingly see disturbed. On occasion Turner, Constable and many true painters put down what may appear to many to be arbitrary foregrounds. Let us remember that the artist himself ought to be the best judge of his artistic licence. The choice and preference of the artist is the deciding factor in his treatment of his subject. The arbitrary power of the true artist is everywhere observable in his art ; mediocrity only is slavishly bound by the rules of realism. Not that I wish to suggest that Thomson slighted local truth but that we should not forget that the particular in fact, or the accidents of local truth, may become absorbed in the broader truth of the noble and synthetic conception of a true painter. Good painters rarely underestimate the value of local truth. Great masters nobly see all natural facts and are not slavishly subject to them. The true artist is never false to the higher truth of Nature and his own feeling for Nature. Some may inflexibly object to the imaginative use of facts, to anything short of absolute and literal fidelity to outward Nature in colour and form ; yet the fact remains that a grey foreground may be bad colour without light, and a "warm" foreground may be very beautiful colour, full of luminous light and values, and so be truer to Nature. Nevertheless, the use of unstable and fugitive pigments which causes blackening or embrowning, or the evanishment of subtle violet greys and purples, gives, in certain of Thomson's pictures, occasional and unintentional falsity to foreparts otherwise arranged at the season of their production. But surely I need not take up the poor office of apologist for the "warm" foreground, and still less the foolish office of advocate for the "grey" foreground ! The

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art of Thomson, like the art of other great masters, rests upon an infinitely higher plane than the commonplace level where the critics are usually to be found doing valiant battle for the bald presentment of material facts.

But every critic does not contend for the "literal" in art. "The painter," says a critic, "may use colours which seem arbitrary and wholly unlike the local tints of Nature and yet be true in his art-concept of the scene he paints." Another critic expresses the same opinion in different words: "The artist is not at all concerned to imitate the actuality of Nature . . . he will endow things with unknown shapes and colours, if by so doing he can subdue them the better to his mood." These words must be read in their correct sense. The stupid despair which at length must seize the merely imitative painter is expressed in these words of a commonplace artist: "I wonder why people want pictures when they have Nature always before them." This wrong concept of art gives rise to shallow and foolish utterances like the following: "Art at best is only a poor substitute for Nature"; "The highest aim of the artist is the imitation of Nature"; "Art fails because the artist cannot imitate Nature faithfully."

More need not be insisted upon than that the "browns" of Thomson's pictures are, in numerous canvases, simply the rich russets and sober yet subtle greys of an autumnal landscape, carpeted with the golden brown of the fallen leaves, or the deep luscious tones and rich peaty hues which are peculiar to certain Scottish landscapes. Thomson, as I have said, was a profound student of Nature and his works are based upon a noble fidelity to Nature. The distinctively warm-toned foreground, not despised by the masters, is by no means general in Thomson's works, either in his landscapes or coastal pictures. Nothing could surpass the literal

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colour-fidelity of many of his canvases, especially when fresh from his easel. We must use the term "literal" with understanding, however, for the true creative artist only employs so much of literal truth as will serve him in the realisation of his conception. Speaking of the use of "brown" in pictures, we are told that Degas got his "lovely brown" from Poussin.

Of Thomson it is said: "He sought after truth, and without truth he considered the most elaborately executed landscape as but a fantastic and idle dream." A lover of truth, his attitude to Nature was that of a master; he brought his very soul into communion with Nature. We are told that "when he set himself to paint a picture, his object was to produce and group beautiful images, not to make a map or a view of a precise locality. . . . He has left views of particular places; but they are all representations of the scenes under the influence of accidents, and as the momentary mood of his own mind apprehended them." Again, we are told that "there are few painters whose landscapes have so much reality, so much even of a local impress about them, and which are at the same time so uniformly the fruit of abstraction and combination—works of art in the strictest sense of the word." Although "his landscapes are intensely Scotch in their character . . . scarcely one of them approaches to a facsimile of any known locality." Many painters, abject in their servitude to outward or literal truth, altogether miss the character of the scenes they depict. Again, it has been said: "Thomson's delight in the beauty of wild nature makes his painting vital and exceeding true to the character of Scottish scenery. . . . He united pictorial motives to a sincere feeling for Nature that makes his art one of the glories of Scottish Landscape Painting." And again we read: "His favourite subjects were to be found in

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the grandeur and the sublimity of Nature . . . his style is marked chiefly by great power and breadth of general effect, and the embodiment of a sentiment suitable to the scene." Concerning the artist's expressed opinion that Scottish scenery was "peculiarly suited to a treatment in which grandeur and wildness to a certain extent were leading characteristics" we are told that "he was the first to grasp and fitly express the ruggedness and strength of Scottish scenery," or as another writer puts it: "In his work Scottish scenery first assumed its true character of ruggedness and strength." The well known English critic, S. Redgrave, says that Thomson painted mountain and lake scenery "with great breadth and truth."

Thomson, when he chose, could be even painfully precise in his attitude to natural facts. As an instance, I have been particularly struck by the literal fidelity in his treatment of foliage and natural detail in some of his pictures. In handling details of leafage he sometimes shares in a degree the classical convention founded on truth common to the Poussins, Claude and the masters; a convention not quite disregarded by Turner, Gainsborough and Constable, and seen also in measure in the work of Alexander Fraser and other landscape painters of our own day. In other pictures he is uncompromising in his adherence to natural fact, and in his painstaking regard for the individual leafage and ramification of trees both in foreground and in the more receding planes as affected by the laws of aerial perspective. In tree-painting he is vastly nearer in literal truth to Nature than those who give us the crinkled tarpaulin effects and cascades of petrified treacle which serve so many 'naturalistic' painters of a later time.

I am not presenting an argument on artistic seeing but merely illustrating an instance of literal fidelity in Nature-



GRAVES OF THE MARTYRS

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painting. This is necessary in view of the too common critical idea that Thomson's art is marred by conventional falseness of treatment. That curious conventional tree which, without reference to natural or pictorial fitness, was supposed to have been painted indiscriminately into one and all of the artist's pictures, is a discredited myth the origin of which is difficult to account for. His finest foliage-painting is neither burdened by convention nor weakened by slavish precision ; it is intimate in feeling and individual in touch, and is elevated to a distinguished style of artistic seeing. Constantly surrounded by trees, is it strange that he became more and more familiar with their growth and characteristics ? The Scotch fir was one of his favourites and he often introduces it into his compositions with good effect.

Thomson, it must be remembered, constantly drilled himself in the observance of natural detail and phenomena. We learn that "he would spend hours striving to make an exact portrait of a graceful or majestic tree or rock ; to catch the exact effect of some twilight gleam, or of sparkling water trickling below foliage in a stray sunbeam." His art is based on close and profound study of Nature. Thus, while his works occasionally exhibit an almost too close fidelity to facts of appearance, his best work is marked by a rare and noble sense of form, colour, values and atmospheric perspective. Noteworthy is his rendering of the sea. Surely so intimate a mastery could only have been attained by study at first hand ; by instant, constant and watchful analysis of the ocean's moods. Calm beneath a sultry summer sky ; breaking softly or noisily upon the shore ; white-capped before a stiff nor'-wester ; driven in spray against stupendous cliffs ; or churning among rugged boulders with marvellous sense of motion and actuality, his seas are instinct with compelling truth and pictorial

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power. I do not say that Thomson painted as some later masters have painted the brilliant sparkle and lyric beauty of ocean, but his art enshrines the bodeful song, the tragic wonder, the haunting glory of the sea. Not less well-observed is his treatment of inland waters ; the lakes, the torrents and the rivers of his native land. Notable also is his treatment of the varied aspects of the heavens ; in cloudless serenity, in cloudy panoply, or in darkening storm. The skies of his pictures, finely composed, of rare luminous quality, and treated often in a colour-scheme of most exquisite greys, are full of the suggestiveness and mystery of Nature. Thomson did not confine his attention to a particular phase of Nature ; dawn, noon, sunset, twilight, and the moonlight night, all were observed and depicted : Nature was studied in her varied phases and atmospheric effects.

Thomson, like Morland, was fond of a touch of red in his compositions, and this colour-note he often introduced in the dress of his foreground figures. But, again, in many of his pictures his figures are treated without this positive colour-note, and they frequently appear to take their place in the landscape with almost a finer delicacy of feeling and poetical sense of resulting unity.

Thomson's treatment of Scottish scenery was varied, learned and wide. He pictured the stern ocean-battered Scottish coasts, their beetling cliffs dominated by the ruins of feudal castles ; the lonely inland keeps of his native country ; enhancing their romantic glamour and pictorial significance. He painted the sombre hills and melancholy moors and mosses of the South and the dark forests and rugged grandeur of the North in their varying aspects of weather and season. He also travelled beyond the limits of his native land and found subjects for his brush in England, Wales and Ireland. While intimate, personal,

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and synthetic in temper these renderings of Northern scenery embody much of the real grandeur and spirit of the Scottish land. There is considerable truth in the criticism already quoted that "there are few painters whose landscapes have so much reality; so much even of a local impress about them; and which are at the same time so uniformly the fruit of abstraction and combination—works of art in the strictest sense of the word." Such familiarity and intimacy of spirit could only have been acquired, as has been already said, by constant out-door study and observance of the detail, character, and varying phases of Scottish scenery, and by a deep consciousness of Nature's import. Thomson in reality renders more truly and more nobly the temper of Scottish scenery than painters who give us perhaps more of what may be termed the commonplace pictorial aspect of things. It has been said that the portrayal of Scottish landscape demands that a painter should have a peculiar boldness of heart and strength of vision, while the interpretation of some of the more striking characteristics of Scottish scenery calls for a mind of great depth, force, and originality. More than any other painter, perhaps, Thomson fulfilled these conditions in the rendering of Scottish landscape. In speaking of Thomson's treatment of Scottish scenery one should not, of course, omit mention of his admirable observation of the tender and suggestive beauty or the splendour and magnificence of the Northern skies. Versatile in his treatment of Nature's phases, and regardful of truth of representation and the character of his subject, his works are eminently the fruits of a fine imaginative insight and heroic conception.

By reason of the tranquil beauty, the serene dignity, and the exquisite distances of a number of his pictures, Thomson has been styled "the Scottish Claude." A

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writer says that this appellation "denotes the walk in which he excelled and the progress he attained in it." Thomson's art, as we know, has a far wider range than any such hackneyed though complimentary definition might imply.

Thomson's strenuous labour out-of-doors in pursuit of his art nullifies the too prevalent critical idea that "he built up his pictures in-doors from pencil-notes slightly tinted with water-colour." Like every experienced painter he might make effective use of such nature-notes after he had attained the mastery which comes of long apprenticeship in painting in the open. His direct study of Nature was so careful and exhaustive as to enable him ultimately to produce picture after picture with marvellous facility which he rarely allowed to impair the quality of his art. Even when on excursions with his friends he was accustomed to bring "all manner of painting materials" and did not confine himself to sketch-book and pencil, although he did make constant use of this invaluable aid to artistic memory. Thomson came to paint with great rapidity and certainty but not until he could command the resources of a rich experience. Those who have been accustomed to consider Thomson as a recluse of the studio should be reminded that "he worked constantly in the open air and face to face with his subject." By no other means could he have attained the full resource of his artistry. His art was "the fruit of daily and hourly observation—observation filtered through years of thought and then fortified again in observation of Nature." Thomson made many out-of-door sketches in colour-tint, but he also painted from Nature, both in oil and water-colour. Owing, however, to his distrust of water-colour as a medium he has left comparatively few finished water-colour drawings. This is to be regretted because some of his water-colour drawings were wonderfully fine in their suggestive breadth, force, and

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beauty of colouring. A Scottish artist tells me that some years ago he saw a few of Thomson's water-colours which, in his opinion, were, in certain respects, equal if not superior to any work produced by De Wint, Girtin, Cox, or the masters in that medium. As Thomson left his water-colour drawings unsigned, doubtless many of them are now ascribed to one or other of the leading water-colourists.

With reference to the criticism which charges Thomson with departing from strict fidelity to Nature let us remember that "all accents of colour and line which are the charm and quality of real art are deviations more or less from strict truth to Nature" and that "the whole creative and executive power of a great artist depends upon the skill, intentional or unconscious, with which he deviates from the literal truth of Nature." We are asked to recollect that "studies are accurate, noble pictures are never accurate." Leslie has said of Turner: "I look in vain for a specific discrimination in his trees, or in the vegetation of his foregrounds." "Nature," we are elsewhere reminded, "as a whole is harmonious but in parts is not harmonious. The artist has to take a part of Nature and make it harmonious." Strict exactness to Nature as a model, either in form, design or local colour, is not looked for save from the dull and uncreative painter. "One begins by plaguing oneself to no purpose in order to be true to Nature, and one concludes by working quietly from one's palette alone, and then Nature is the result," says Van Gogh.

A certain critic paid an unconscious tribute to Thomson by saying that while he was "all for nature" when painting out-of-doors he was not so governed in the studio. Great imaginative artists are also great observers, and are therefore "all for nature" when at work out-of-doors, their creative

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faculties being brought into use in connection with creative work.

According to a coterie of critics fidelity to what may be called the literal or scientific hues and conformations of Nature implies in the painter a corresponding depth of attainment in art. This idea being so prevalent, it is instructive to recollect how those wonderful artists, the Japanese masters, "thought of harmony, not of accuracy of line, and of harmony, not of truth of colour"; how "it was no part of their scheme to compete with Nature." Hamerton reminds us with what skill and mastery the greatest artists have deviated from literal truth. Raphael said he painted not what is but what should be, and his sketches show how far he deviated from the actual truth and deviated with rare skill. A well known painter said that while literal painting from Nature as a method of study should not be discouraged, it should be the aim of the painter who is no longer at the student stage to desire fervently to know how one can achieve such deviations from reality as come about by chance—or by the design of the master-mind in art. "I should despair if my pictures were correct," cries a distinguished painter; "true artists paint things as they feel them, not by observing them analytically and objectively." "Any accuracy is worthless which does not express character; every inaccuracy is to be praised which helps to express it better." "Art has its own lawfulness, which is dual—namely, the law of natural appearances and the law of artistic exigencies."

The common estimate of what is truth in art may account for the extraordinary esteem in which minor painters are held by connoisseurs and critics, and for their exaltation above the masters whose qualities are beyond the comprehension of patrons whose most powerful dominance in taste

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appears often to proceed from the compelling autocracy of the purse.

The art of many painters may be said to be clever technical exposition of the most ordinary view of outward and literal Nature, possessing little or no appeal either to the heart or the imagination. It is not upon this low level that Thomson is to be estimated or his art determined. I do not mean that Thomson disregarded natural truth that he might revel in unnatural or unreal imaginings of landscape. Far from it. The spirit of a true painter is so in accord with Nature that they are one and indivisible. Truth and sincerity must result from this unity and intimacy. Even by the standard of literal truth to natural phenomena Thomson, as I have said, is vindicated in his pictures. He is often true in colour, tone, values, lighting and in the atmospheric unity and verity of his works. For instance, in respect of the customary critical comment on "the brown tone of certain of his pictures," to which I have already referred, I may employ the paradox, "there is no brown in his brown." With consummate and wonderful artistry he has achieved harmonies of golden browns, taking this freedom on occasion to the verge perhaps of the daring. Of these pictures a critic observes: "They are wonderfully satisfying." Again, the critic's dismissal of Thomson's art as of arbitrary and restricted tonal selection is due, not merely to a superficial and incomplete examination of his work, but to a most incompetent observation of Nature and of the character of the Scottish landscape which he paints. Many of Thomson's pictures, even in the literal sense, are true in tone from foreground to horizon, and from horizon to zenith. "I have tried for twenty years," said a Scottish painter of the most advanced school, "to attain to the wonderfully true

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and marvellous subtlety of the colour of Thomson but without success. It seems almost the work of witchcraft." It may be that a long and devoted service to Nature and a heart attuned to her wonder are necessary to such an understanding of the art of Thomson. Another living artist says: "My respect and admiration for the art of Thomson of Duddingston grows proportionally with my growing perception of the beauty, truth and significance of Nature." It is interesting to record the impression made by Thomson upon those who practise art at the present day; in respect to the truth and sincerity which inform his art.

In his conception of landscape Thomson, as has been already said, is never finical or feeble; he gives the essence, the essentials of his subject unweakened by petty dalliance with superfluous or commonplace detail. His art reflects the quick intuition and generous breadth of the master impressionist, the noble and exquisite combination of the poet and the painter. The best in art is impressionist art, and, before the term became a local conceit and lost its wider and grander significance, Thomson was an impressionist painter. His art is a noble form of synthesis, a soul-impression of Nature. In presence of Nature he is neither cold nor detached but is profoundly moved by her wonder, beauty and significance. A master of emotional concepts in paint, he possessed that pre-eminent quality which characterises the greatest painters—he was essentially a creative artist.

In reference to this profound element in Thomson's art it has been said by different artists and critics that while we must admit Turner's mastery of light and inventive fertility the works of Thomson argue a profounder insight into life and a deeper and closer intimacy with Nature. Nor is it correct to assume that because

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✓ Thomson's art had a less fanciful range than Turner's, his outlook was less broadly imaginative; his works prove the very opposite. Only by imaginative breadth and catholicity of temperament and deep and passionate understanding of Life and Nature can works like his be produced.

Referring to the belief that Thomson was greatly influenced by Turner, a recent writer reminds us that very little of the influence of Turner is observable in Thomson's art. Speaking of the influence of Claude on the art of that period, this critic affirms that Claude's influence was immensely less injurious to Thomson than it was to Turner, "upon whose art the influence of the great French landscapist was anything but healthy." It has even been said that Turner probably owed rather more to Thomson than those unacquainted with the range of the latter's art suspect, and that "if the assimilation had been carried farther there might have been less of the finical, the redundant, and the theatrical in Turner's art and more of the dignity, simplicity, and sweet reasonableness of Nature." Occasionally the work of Thomson and Turner is similar, but, as has been wisely pointed out, it would be idle to assert that Thomson founded himself upon Turner. Other critics are of opinion that Thomson in his treatment of Nature is more strikingly suggestive than Turner.

A searcher into the truth of landscape, Thomson is in conception and outlook robust and suggestive. Physically and emotionally "there is no play in his pictures." His work is broadly observed, yet often abounds in suggestiveness of form and detail; sky and distance are tenderly or vigorously laid in, frequently with as much power as delicacy and poetical constraint; his foregrounds are massy, even where most careful in handling, and the foliage is generalised and intimately felt. His finest work may be

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said to partake of the impressionism of the best masters, of which the art of Velasquez is so eminent an example. His art shows grand qualities of imaginative conception and of simple and massive design and is distinguished by fine colour and powerful chiaroscuro ; it also exhibits great powers of composition, pictorial fitness and sense of balance ; and it is governed and directed by a noble, intimate and synthetic spirit.

A critic says : " He is always great in masses, and, having by that means touched the soul of the spectator, he allows the spectator to supply the details. He pours himself, so to speak, on the key of the position in gloomy brigades of strength, and, having won that, is satisfied—he does not waste himself in skirmishing, however brilliant. There is no play in his pictures. . . . His works are always bold, picturesque, vigorous, and they never fail to impress the imagination." But Thomson does not always "pour himself, so to speak, on the key of the position in gloomy brigades of strength" ; he can be strong but reposeful and tender both in execution and conception. Still, there is considerable aptness in this criticism.

If Thomson showed in his work "a robust sense and a grand purpose and design" he was not insensible, as I have said, to the gentler resources of art nor unobservant of the tenderer aspects of Nature. It would be absurd to say that he had no feeling for delicacy of distance because many of his pictures do not show "hills receding beyond hills until lost in the azure blue." To express a feeling for distance an artist does not require to paint "hills receding beyond hills until lost in the azure blue." Mystery of distance may be expressed at the meeting of the line of sky and sea, by a solitary hill-top against the sky, or over a lonely moorland. Indeed it may be said that Thomson often expresses the

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grand mystery of distance. Only a very ill-informed critic would venture to say that in Thomson's canvases there are to be found "no distant peaks, as in Nature, softened by miles of airy azure." Thomson would still have been a great artist even though he had never introduced "distant peaks" into his pictures.

I have referred to Thomson's art as a noble synthesis, as emblematic of the greatest, finest and most heroic qualities of Life and Nature. His works are not merely the presentments of natural scenes or views seen objectively in a general or synthetic manner, but they are personal creations ; they exhibit a phase or state of the soul ; they are portraits, as it were, of the painter's character and of his visionary insight into and attitude towards the mystery that enfolds creation. This must be clearly realised if we are fully to understand the intention and meaning of his art. The art of Thomson is based upon truth but is elevated to high rank by imaginative grandeur of conception, without which no painter can be truly great, however otherwise proficient or capable. It is this grandly imaginative power of conception that raises Thomson infinitely above his fellows, and which gains for him the homage of painters and critics to whom this greater spirit in art is incomparably dear and precious. Truly there is no finer art than this, the putting of a man's soul into the work of his hands.

The simple and massive conception, the powerful synthesis, in Thomson's art cannot be too highly estimated. A critic says that in simple grandeur of conception, in nobility of design and bigness of method ; in the power of visualising Nature in a broad, profound and vital synthesis ; the best work of Thomson has not been excelled in old or modern art. This heroic and spiritual grasp of the essentials in Nature ; this bigness of feeling and massive

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yet simple grandeur of conception ; this stately yet natural form of art ; assuredly is the product of a genius, profound, original and sincere. In old-time landscape art its parallel will rarely be found ; it seems almost to be in closer affinity with the breadth and temper of outlook of the greatest portrait painters. In simpleness and directness of conception it is reminiscent of the best impressionist art of to-day. A powerful reticence marks the art of Thomson. In this connection it has been observed that what Chesneau missed in Turner he might have sought more successfully in Thomson of Duddingston, the power of balanced and dignified restraint which he thought to be the last mark of the greatest genius.

In regard to the question of synthesis in art the following remarks of a certain eminent critic are interesting : " Artists learn to paint by analysis ; they separate drawing from chiaroscuro, and chiaroscuro from colour ; they separate again all natural material as much as they possibly can, studying parts of animals, leaves of trees, fissures of rock, forms of cloud and wave. They make studies for composition, studies for colour, studies for form, studies for tonality. But painting, in the true sense, is a comprehensive synthesis of all this knowledge, and the more entirely synthetic painting is, the better it is. Let us remember that analysis is the principle of study, and synthesis the principle of art." The approach to synthesis in art is hard and long for "right abstraction is rare and difficult. . . . All landscape painters find that to abstract in such a manner as to explain in every touch the essential nature of the object requires infinite care and study." The symbolising of impression in fine synthesis is still more difficult. Analytical study is a condition of synthesis ; true synthesis is not possible without great analytical knowledge.

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Synthesis may be defined as the apotheosis of truth in art. "Master-painters will not waste months in expressing facts by copyism which they can express better *by their magic* in a day. That magic may be defined as the power of representing things with profounder truth by substitution of abstract results of study than by imitation of the object."

Personal and nobly synthetic in the temper of his art, and giving evidence in his work of "a rare sense of what makes for beauty and significance," Thomson, nevertheless, was not, as has been unwisely conjectured, indifferent to the beauty and truth of natural detail nor more concerned with the significance of the whole than with the beauty and significance of the subordinate parts of his compositions. It would be wrong to suppose that a painter who thus gives evidence in broad or synthetic art-conceptions of a rare sense of what makes for beauty and significance is necessarily indifferent to the truth or beauty of natural detail, or that because he is concerned with the grandeur and significance of the whole he is unmindful of the truth or beauty of subordinate parts in his conceptions. It is because a painter has garnered the truth, beauty and significance of Nature in her uttermost nooks, and because he possesses an ideal of beauty and significance in his own mind, whereby he absorbs all outward beauty, that he is enabled to visualise Nature in a noble, beautiful and powerful conception of art. As natural detail, however separately beautiful or significant, becomes in objective-synthesis subordinated or generalised in a broad and comprehensive grasp of subject, so does every part of a painter's personal concept of art contribute to the unity and balance of the whole. Thus no part of a beautiful concept of art can possibly be unbeautiful. No painter mindful of the whole can be less mindful of the parts of his conception.

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The painter, if wanting in synthetic or governing mastery, would become untruthful even in his nature transcripts, and would certainly become both unbeautiful and untruthful in a personal or imaginative concept of art. The flash of light or touch of colour, to which particular objects seen under certain atmospheric and other conditions are transformed, are so modified by their inherent characteristics which do not alter in themselves but take their proper or subordinate value in the realm of a larger truth and significance. Likewise the general or subordinate parts of a painter's conception of art are tempered or determined by the conditions of his art-concept or intention and thus contribute to the complete unity and beauty of his work. The painter therefore cannot possibly be, either in nature or imaginative concepts, more concerned with the beauty or significance of the whole than with the truth or beauty of subordinate parts which necessarily belong to and complete a beautiful and truthful nature-synthesis or concept of art. The art synthesis or design which shows a rare sense of beauty and significance must be remindful of all truth of Nature because true art-conceptions are woven of threads from Nature's beauty in the loom of a painter's artistry and under the all-governing influence of his genius. But only a great master can so discern Nature as to render with transfiguring and synthetic power the accidents of her beauty and the wonder of her mystery. Only such a seer can take truth from the mutable to the immutable and eternal.

Reference has been made to the original or prophetic temper of Thomson's art. Particularly is this to be seen in his studies and sketches from Nature. A critic by no means excessive in his praise of Thomson admits: "His sketches and studies now and again surprise by a perception of conditions of light and natural colour in advance even



HIGHLAND LANDSCAPE

D. Croal Thomson, Esq.

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of his time." This prescience or prophetic quality, more marked than in Turner, Constable or Gainsborough, is not confined wholly to his transcripts of Nature but characterises not a little of his art. "Certain of Thomson's pictures are so modern in feeling," remarked an artist recently, "that they might well have been the work of a painter of to-day." In his treatment of sky and distance this modern or natural feeling is specially to be observed, but it is found also in the foreground and middle-distance of many of his works. Some critics assert that Thomson's art is based upon a more thorough insight into natural phenomena than any of his contemporaries possessed. "Like the majority of great men," says a critic, "Thomson was far in advance of his own day."

The artist's close and ingenuous sympathy with Nature makes his art lastingly fresh and living. Referring to a fine example of Thomson's art shown at an important art exhibition in England, a few years ago, a critic said: "The artist has seen with his own eyes and felt with his own heart and, therefore, the appeal of this work is as fresh to-day as when it was painted."

The modern or nobly naturalistic temper of his art, together with its great imaginative qualities and suggestive artistry and significance, has inspired some remarkable appreciations of his powers. Thus the opinion has been expressed that so remarkable is the significance and prescience of his art that if Thomson had been born in an age less conventional in its canons than his own he must have stood "a stupendous figure" in the history of landscape painting. It has been further averred that in circumstances more favourable to the development of his gifts "he probably would have outdistanced Turner and forestalled Rousseau." The author of this criticism, R. A. M. Stevenson,

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further observes that "his conception of romantic landscape was grander than anything else of the sort; certainly broader and more heroic in temper than Turner's teased and over-inventive scheme, less hampered by conscientious research than any save the finest Rousseaus."

This critic, while admitting Turner's gifts, "prefers the views of Nature, that is to say, the qualities of imagination and the consequent ideas of treatment," of the Scottish master who by "sheer fervour of imagination" anticipated "by thirty years the ideals of the Frenchmen" of the Barbizon School.

A living artist contends that while "Raeburn is the great technician, Thomson is infinitely the greater artist. . . . Instinctively one places Thomson, by reason of the temperament of his art, with masters like Rembrandt and Velasquez; but one does not give Raeburn such measure and distinction." Comparing William M'Taggart with Thomson, a keen if discriminating admirer of the former artist says: "M'Taggart within his limits was a great man. He has done some wonderful things that it would be hard to beat. But every wise and deep-thinking critic knows that art is valuable in proportion as it expresses the mystery, the beauty and elusiveness of creation. Thomson of Duddingston expresses these great attributes in his art; M'Taggart does not. Neither as a creative artist nor as an executant can M'Taggart be for a moment compared with Thomson. M'Taggart is neither so versatile nor so various as Thomson is, nor did he feel the beauty of paint as Thomson did." The sweet and joyous lyrical art of M'Taggart is nevertheless true and precious, even although it be neither so powerful nor so profound as the art of Thomson.

Another critic observes, in respect of the breadth and simple synthesis of Thomson, that before Turner's

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imaginative but rather theatrical art and the massive and simple canvases of Thomson, so in harmony with the strong simplicity of Nature, one hesitates to award the palm of superiority to the first master. Yet another critic remarks : "The genius of Claude and the Poussins, and of our own Turner and Constable, we suspect to be not more true than the genius of this insularly-known Scotsman." That Thomson's art is not unappreciated in England is shown by the further statement of an English art-collector : "The work of Thomson of Duddingston is very highly esteemed in Norwich, the homeland of Crome and his school." "It is no less a surprise than a delight to see work of this character," wrote an English critic of one of Thomson's pictures shown at "A Select Exhibition of Early British Masters" held at Manchester a few years ago. Then in opposition to the superficial criticism which speaks of Thomson as chiefly an imitator of the great Masters we have the striking declaration of the celebrated painter, John Constable, R.A. : "He has emulated Claude." This is a truly remarkable and impressive tribute from one who held Claude in the highest veneration. And again, an eminent Scottish art-critic says that Thomson was "renewing and re-inspiring the heroic convention of the Poussins by bringing it into nearer touch with Nature, and informing it with his own ardent personality."

Constable, who appears to have early foreseen the possibilities of Thomson's genius, also remarked : "Thomson of Duddingston has come to the front, as I always said he would."

An English writer on art, after pointing out that Thomson is little known in England and has not received even in his own country the full honour he merits, says that his work "will come as a revelation to those who possess the seeing eye."

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The esteem in which the art of Thomson was held by Sir Henry Raeburn is shown by that eminent painter's gracious compliment to his artist-friend: "I am at present painting an Admiral, and had some thought of asking my friend, the Minister of Duddingston, to paint me a sea; but, on second thoughts, I am afraid that Mr. Thomson's sea might put my part of the picture to the blush." It is unlikely that Sir Henry Raeburn, then at the zenith of his fame, would contemplate the assistance of a painter in any degree inferior in ability or inefficient in craftsmanship or profess in such a case to hesitate because such assistance might put his part of the picture to the blush. Sir Henry's tribute is a high compliment to the masterly qualities of Thomson's art. The painter whom John Constable considered to have "emulated Claude," and whom Sir Henry Raeburn held in such esteem as an artist, must have been deemed by these celebrated artists to have attained to distinguished mastery in his art. In view of the superficial and incompetent criticism directed by certain critics against the art of Thomson it is profitable to find from painters like Raeburn and Constable such tribute to the rare quality of his art and his masterly command of his medium. Again, Sir James D. Linton, President of the Royal Institute, referring on one occasion to what Scotland had contributed to the advance of art in Britain, placed Thomson in the very front rank of British Artists. I have spoken elsewhere of the estimation in which Thomson was held by George Paul Chalmers, by Horatio M'Culloch, J. C. Wintour and other well known Scottish painters. It is well to recur to these valued tributes so much in contrast to the hesitating opinions of his less discerning critics. It is significant, however, that no matter how undiscerning or misdirected in their general treatment of Thomson critics may be, they

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still allow him considerable merit ; among other striking admissions they allow that " he gave evidence of a truer gift for landscape than any other Scotsman of his time " and that " for vigour of conception and imaginative power none of his Scottish followers have excelled him."

It is significant also that for many years after the artist's death writers speak of his enhancing fame and of the increasing value of his works. It is not without instruction for us that critical depreciation of Thomson's art began with the deterioration and ruin of many of his best works and with the lamentable activities of the picture-cleaner and restorer, as well as the attribution to the artist of the productions of imitators and pupils. This is plain evidence of the inability of the average critic of art to discern anything more than what is superficially obvious. Fortunately, abler criticism has given us a finer and more faithful estimate of the painter's genius.

"How curious," it has been observed, "that the most misleading criticism of Thomson comes from writers who see amazing possibilities in the merely academic or mediocre art of the day, while some of the highest encomiums on his art have been the utterances of critics noted for critical acumen and for their knowledge and understanding of the world's greatest art." It has also been suggested that these lesser criticisms are hardly worthy of notice.

Thomson has not only been placed in "the very front rank of British Artists" but he has been called "one of the greatest landscape painters who has ever lived," while in a more restricted review he has been styled "comparatively" and again "incomparably" the greatest Scots landscape painter. This remark of Henley and the criticisms which precede and follow show the estimation in which Thomson is held by those who esteem his art to be of a noble and

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sincere order ; not meretricious, false or imitative ; but true, original and significant. Appreciative commentators further assert Thomson's superiority to Turner in colour, intensity of feeling, and simple grandeur of conception ; claiming that in simplifying and transfiguring power, the test of the ruler-artist, his art is well nigh a finer art than the art of John Constable. These commentators further claim that he showed a more robust and vigorous sense of the pictorial in landscape than Gainsborough, and possessed a more unsophisticated feeling for Nature than Claude and Poussin. Such criticism shows the esteem in which his art is held by his admirers. It possesses a certain misdirection, or rather lack of generosity and proportion ; at least it does so in my opinion. I have long held that, in order to vindicate a painter, it is not necessary that one should do so by depreciation of other painters of quite different aims, ideals and methods. "You may as well compare Milton and Praxiteles as Beethoven and Palestrina," as Stevenson remarks. Turner, Constable, Gainsborough, Poussin and Claude are eminent masters, separate and supreme in their own domain and worthy of our highest esteem. It seems absurd to cavil at what we imagine is absent from their art, as though their excellences in themselves were not enough ! Sufficient that we claim for Thomson his due as a painter of true genius, worthy to be named among the Masters. Not by invidious comparison, nor by decrying the works of others, need we attempt to vindicate his reputation. Enough that he is a master of true, sincere and noble power ; a painter whose merits and performance entitle him to rank high in the history of landscape painting.

In speaking so highly of Thomson's work I must allow that he did not always maintain the high standard of his

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best and most characteristic productions. For this declension one must, apart from the question of inequality in art-production, partly assign the position he occupied for a time as the fashionable landscape painter of Scotland, and his consequent haste in production ; as also, and more especially, that after his death and that of his widow canvases probably never intended for the public eye were put upon the market. Better if his executors had shown a more judicious discrimination ; better still if the artist had shut the studio door in the face of popular patronage and had confined himself to the nobler aims of his art. Wilkie, in what some have considered an envious spirit, speaks of Thomson as well employed but "less for what he is original in than in what is more like other people." Perhaps this comment had a certain if not a wide application. That an excess of employment tends to lower the standard of a painter's output is beyond question, and that there is a section of the public who are quite content with that lower standard is certainly true. Nevertheless, one can honestly say in presence of this class of his work : "There is nothing commonplace in his art." As the standard of a painter, poet, scientist or other great discoverer is his greatest achievement, the significance of Thomson is not affected by the presence of his lesser productions. Among these works the conventional usages are more or less observable ; but the conventional is not slavishly assumed ; there is only a tendency towards the convenient mannerisms which are not evident in his more distinctly personal work. Yet many of these works reach a high level of attainment ; they never descend within measurable reach of the feebly conventional or of the merely picturesque and commonplace in colour, style or treatment. The best of them are distinguished in style ; they are virile, and of fine colour, which

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is invariably a marked feature of the painter's art. His comparatively feeble works were not, we may safely assume, intended either for public purchase or criticism, and therefore with that remark may be dismissed. Even these, however, are not wanting in distinctive personal quality and artistry. We ought therefore to remember, as one writer says, that "the gulf between any painter's best and his next best may be very wide indeed."

Yet it must be clearly understood that, while a portion of Thomson's mature art may have been to some extent affected by pressure of production, it was rarely enfeebled by hesitancy or uncertainty. Thomson by this time had attained masterly command of his art, and almost every canvas, however hastily wrought on, is touched with the certainty of the experienced artist and craftsman. Again, it should be emphasised, the pictures which Thomson painted in frank imitation of the Italian tradition are not to be accepted as typical of his genius. While often beautiful in colour, exquisite in their aerial qualities, and not wanting in personality, these works fall short just because Thomson was never wholly successful except when he was himself. It was in pictures like these that Thomson's genius was misapplied, and it is to these works chiefly that I referred in my remarks upon his deliberate use of the conventional.

In speaking enthusiastically of the merits of Thomson's art I have no desire to gloss over the artist's shortcomings or defects. I have allowed that Thomson did not always maintain the standard of his best achievements, either in conception or execution. His work in a measure was unequal. "His execution could be faulty on occasion," as Henley says, "but at its best it is sound in method and brilliant in effect." Not only is a portion of Thomson's work inferior in execution, but the artist occasionally lapsed

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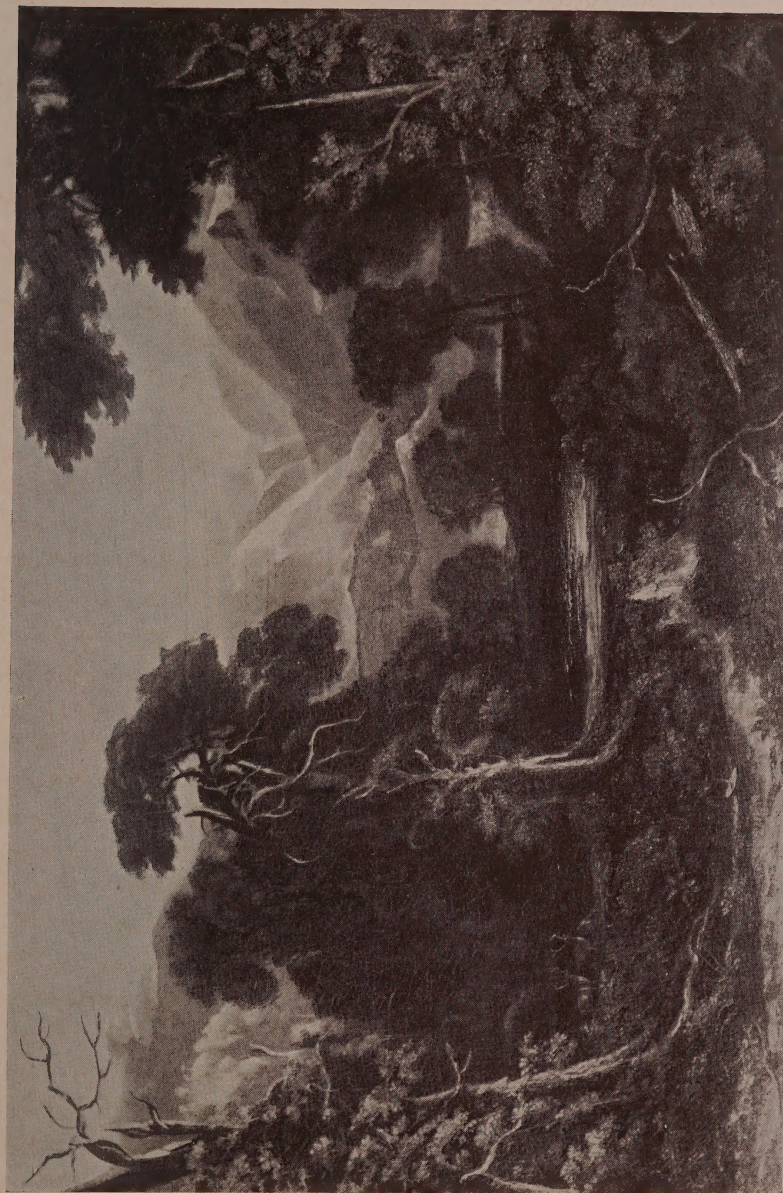
into the conventional usages with questionable result. This double censure is, however, hardly applicable to his finest period.

This admission of Thomson's occasional inequality in art does not invalidate the artist's claim to artistic supremacy. I have already spoken of the inequality in art of many other painters of renown. We do not find even a master like Raeburn always at his best ; Paul Chalmers was unequal in his art ; Morland could paint a very careless and slovenly picture ; Millet was not always equally successful in his work ; of Daubigny we are told : "Daubigny's work was unequal. . . . Daubigny was sometimes careless and could on occasion be feeble and tame." Of Sir Joshua Reynolds it has been said that he could be "commonplace, mannered, and feeble." "Conventional mannerisms have tainted the art of some of the greatest painters," we are told. A legion of artists have been unequal in art performance ; Thomson, therefore, is not singular in this respect. The standard of a painter, as I have said, is his best achievement.

The master-works of art, as the enlightened art-lover knows, are not attained save by the stepping-stones of many failures and partial successes. Should an artist achieve distinctive recognition, or come into fashion, the vast ignorant picture clientele pay ransom prices for anything, however artistically futile, touched by his brush. Sam Bough in deep disgust and in his rude rough way once declared that if he were to smear some filth on a bit of canvas and put his name to it "the fools would buy it." The more circumspect and genial M'Taggart whimsically allowed that although a proportion of his works were absolute failures "they yet brought very high prices in the auction-rooms." Ignorant moneyed patrons of art and equally ignorant dealers often count no artist of consequence until he is fashionable in the

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auction-rooms. Unable apparently to distinguish between good art and bad art, they become the patrons or advocates of the insincere and fugitive in art—the works of genius they pass in derision or indifference. George Moore in his caustic and inimitable irony declares: “The public seems quite powerless to distinguish between good painting and bad. No, I am wrong; it distinguishes very well between bad painting and good, only it invariably prefers the bad.” Curiously enough, the public, in rare instances, accidentally prefers both the good and the bad in art and can see no difference between the two—equal rhapsody is expended on banal painting and on meritorious work! The result in both respects is the same; not only puerile art, but any inferior or futile performance by a painter of repute, or by a master, is eagerly competed for. We observe this tendency in the case of inferior works by living or deceased painters of the various schools and styles of art. Many painters, even the greatest, are careful to destroy as many of their inferior productions as they can lay hands upon, and such are wise men. Still, we find on the market numerous worthless, or comparatively worthless, works by even the best artists. Thomson, unfortunately, was absolutely careless of reputation. He destroyed none of his experimental canvases save when he painted some new impression over them. Many of his canvases are of interest only in so far as they lead up to his more proficient or his greatest works. Numbers of pictorial canvases were painted primarily as exercises in the literal and detail in landscape. Not a few pictures intended merely as studies or experiments, and discarded by the artist as of no further consequence, are on the market to-day, or in collections, as finished and typical examples. The prevalence of these experimental canvases on the market gives a false notion that Thomson was both a



GLEN FESHIE
Earl of Stair

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most prolific and regardless painter. With reference to Thomson's remarkable rapidity of execution, when he chose, a writer calculates that in order to secure an income of £1800 to £2000 a year from his brush the artist must, at his customary rate of charges, have painted forty pictures a year, or an average of one picture a week. While this may appear at first sight a plausible conclusion it is not a sound one. At the period when the artist's income from his art reached high-water mark he was engaged upon some of his most important canvases, which demanded deep thought and long months of preparatory experiment and labour. As the artist's reputation grew the demand for his pictures naturally increased, but this demand could of course be met by the offer of pictures which had accumulated in the years prior to the period of greater fame. The artist doubtless at times experienced difficulty in meeting the demand for his pictures, but his difficulty would chiefly be as regards his best work. No doubt, like Raeburn, who perpetrated a considerable number of "hack" commissions, Thomson did in some measure paint to answer a demand, but that he habitually turned out forty pictures a year is neither true nor feasible. Besides, Thomson's income from his art, like that of other painters, was fluctuating and did not conform to any stated figure; the sum named, an extraordinarily high income for an artist at that time, appears only to have been reached on some occasions—at least, I have not been able to discover that it was repeated steadily over a series of years. Respecting the artist's frequent rapidity of execution, let us always remember that such rapidity is often the fruit of days of thought and study. We ought not to forget that some famous works of the great masters were executed in a marvellously brief space of time. The great masters sometimes worked with amazing facility and rapidity.

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Concerning rapidity of execution, we have recently been told that M'Taggart at one time painted "nearly an important picture a day," and Monticelli, we learn, "gave the rein to his faculty of improvisation, producing a picture a day"; Muller's works, we are told, "were often painted at a sitting." If such prolific output does not detract from the reputation of these painters Thomson's reputation need not be questioned because of his rapidity of execution or supposed prolific output.

I have said that the master-works of art are not attained save by the stepping-stones of many failures and partial successes. This ought to be borne in mind when we are tempted to disparage an artist because of his inferior or unsuccessful productions. "The real artist," we are told, "will grow slowly, and will get the best out of himself only by degrees, as his experience tests his sentiment, as constant brooding over his tastes shows him what he himself likes, and increasing power of imagination teaches him to take advantage of his own skill and of the lessons of tradition that suit the expression of his personal view of Nature."

Here I would warn the student and lover of Thomson's art against the prevalent error which assigns to this eminent painter every canvas that exhibits, however tentatively, a similarity to his method and style. I have already pointed out that the painter's second wife copied a number of her husband's pictures and that his pupils and imitators sought to emulate his style. Again, Thomson, as instructor, would naturally work upon his pupils' canvases. It is therefore no criterion that a canvas is by him if parts of it bear a remote or even a close resemblance to his work. Further, it should not be forgotten that it is comparatively easy to imitate the style of another painter; but the personality of a painter will for ever elude the imitator. Many canvases

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submitted to me as the authentic work of Thomson lacked the distinctly personal quality which artists call "feeling"; others were wholly destitute of the charm of colour and the intense and throbbing personality which distinguish Thomson's art; not a few were execrable in colour, and feeble and insipid in execution—poor imitations in every way. These canvases were without the qualities that go to the making of a real work of art. Even assuming that they were the product of Thomson's brush, as works of art they would still be equally worthless. A daub by a good artist can only be a daub, and no manœuvring with a name can ever make it anything else.

It may be remarked that among the works brought to my notice as being by or attributed to Thomson were pictures by Alexander Nasmyth, Patrick Nasmyth, William Simson, H. W. Williams, Horatio M'Culloch, E. T. Crawford, David Mackenzie, William Kidd, and other Scottish or English painters. Some of these works were typical examples of the artists, while not a few exhibited Thomson's influence in a marked degree.

"Is it signed?" is a customary reiteration with reference to any reputed work of Thomson. Thomson never signed his pictures. The artist considered his work to be his signature. Of the half-dozen canvases which bore his signature perhaps two, or three at most, of the signatures were genuine. Likely enough these canvases were signed by Thomson merely in a spirit of passing caprice. Raeburn, like Thomson, rarely or never signed his canvases. The modern faith in a signature is a source of amusement to artists and connoisseurs. The simple forget that if the work does not proclaim the painter the signature is of little account, and that if the work proclaims the artist the signature is superfluous. The simple also forget that a

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signature to a picture can be forged as easily as the signature to a document, and even more easily. The artist may sign his pictures as a tribute to the good work in them ; he does not necessarily sign his pictures as a self-advertisement. It is the commonplace painter who is solicitous about a signature to his productions ; he is morbidly anxious to proclaim to an indifferent world : "I am the Mediocrity who did this thing." So mediocrity poses "with his hair on end at his own wonders, wondering for his bread," or for vain and spurious applause. Real experts in art discount the signature in favour of the artistic quality in a work of art.

In contending for Thomson's right of place among the greater masters of landscape art I have no intention to pit his excellences against the noble art of other painters, nor thus to exalt him to a position beyond what his genius and his achievements justify. To claim for the Scottish painter honourable rank with the true exponents of landscape art of all time is not necessarily to give him isolated pre-eminence nor to depreciate the art of painters whose performance in their own domain of art is admirable and true. To assert that Thomson's art shows profounder insight into Life and Nature, and a simpler and more massive conception than Turner's ; that his genius experienced a more intimate touch with Nature than Poussin's ; that his conception, in certain aspects, shows a finer transfiguring element and a bolder and more romantic quality than either Gainsborough's or Constable's, is, in my opinion, merely an involved way of saying that the art of Thomson is the art of Thomson and the art of Turner, Poussin, Gainsborough and Constable the art of these painters.

In recognising those great and peculiar qualities of Thomson's genius which appear to make him stand unique

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among the Scottish landscape painters, I nowise fail in my appreciation of the admirable qualities of Scottish landscape art of the past and present, nor in my recognition of the unquestionable masteries of the leading British landscape painters. I will not be so unjust, much less so unwisely partisan, as to exalt Thomson, because of certain noble qualities of his genius, above masters who had other aims and ideals in art. As I have said, every true master has his own domain. I agree with William Sharp that there is no critical method more pernicious than that which disparages a man for being himself instead of being some one else. They who love the masters go to them for inspiration and never seek to label them "like drugs in a chemist's shop."

Thomson has a true and enduring place in art, in spite of the fact that criticism avers that he did not fully realise the utmost possibilities of his genius. "Thomson of Duddingston," says a painter-critic, "somehow leaves the impression of unfulfilled promise in art. The discerning critic cannot be blind to the greatness of his actual accomplishment; yet there is a challenging quality in his art which suggests that but for unpropitious circumstances, or other causes, he might have come to be not only an outstanding but a commanding personality among the very greatest of the landscape masters." Another critic says: "Those who assert that Thomson did not reach his utmost power as an artist appear to concern themselves so much with conjecture as to perceive indifferently the truly great and suggestive art of this master—perhaps in a measure the finest art it was in the artist's power to give. This genius stands among the greatest masters of landscape that the world has known." But another critic says: "It is not unreasonable and only commonsense to speculate upon the result to Thomson's art of a happy confluence of

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circumstance ; we speculate in this wise about not a few painters and with more reason, surely, about a painter of such gifts as Thomson." A living Scottish artist remarks : "Contemporary criticism placed John Thomson in the front rank of British Artists, and even in line with some of the greatest Continental masters. Leading artists and critics of a later day assign to him an almost similar place in landscape art. In spite of this high tribute to his genius, I doubt whether Thomson's art will ever become widely popular—that is, in the commonly accepted term ; for to an examination of Thomson's pictures one must bring not only a knowledge of art but a very deep understanding of Nature. . . . The deteriorated condition of many of his pictures is apt to hinder even honest criticism. I am aware that some present-day critics assert that Thomson's ideal of art was never adequately realised, because never adequately backed, as they suppose, by systematic study. I would remind such critics that they cannot afford to overlook the very high achievement of this celebrated Scottish landscape painter."

Thomson, like Turner, Gainsborough, Reynolds, Raeburn, Constable and other eminent painters, owed much to the Masters. This I have already pointed out. Critics with some uncertainty assign his "artistic lineage" to Claude, Poussin, Wilson, and also to Ruysdael and the Dutch masters ; but it is usually admitted that his art is mainly personal. Henley remarks that while Thomson is said to have professed an immense admiration for Turner he seems to have preferred the aims and ideals of the great French and Italian landscape painters. Like Constable he admired Claude and held the Poussins and the great Dutchmen in esteem. While he owes much to the great masters of the past his art is in spirit and fundamentals original, personal

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and intimate; powerful, true and significant. He assimilated the excellences of the masters, but he turned what he acquired to his own use, remaining personal and intimate in his art. Regarding Thomson's power of assimilation we are told that "to discover the subtle principles upon which first-rate pictures have been formed, and to incorporate them with the result of our own observations and reflections, is a talent of an infinitely high order and is commonly attendant upon first-rate genius alone"; also that "it is certain that one of the surest signs of genius is the power to take from others and to assimilate." Deep artistic insight finds "unthought of elements and suggestions" in past art and in newer forms of art—finds much also that is immutably true and most worthy of adoption—even as the true artist finds "unthought of elements and suggestions" in Nature. Some critics candidly confess the difficulty of placing Thomson in any particular school of art, or of discovering for him a direct artistic lineage. The truth is that while Thomson ranks as a great landscape master he stands apart and alone by reason not only of a singularly unique and intense personality, but also by his intimate feeling for and treatment of Nature, and by his undoubted technical courage.

Thomson's emulation of the masters was not like that of Turner, a series of duels in paint with other men, but a true and reverent rivalry. Studious of the excellences of the masters, he as earnestly strove to avoid their defects; he ever, as I have elsewhere said, referred from artistry to Nature. Hence that singular unity in his art of stately and, in a manner, classic dignity with simple and unaffected feeling for Nature, a union qualified and determined by his own original and ardent personality.

In presence of Thomson's surviving work we cannot

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but feel how much has been lost by the action of time and more especially by the lamentable use of treacherous pigment. Apart from the fine qualities of his surviving work enough remains in some of his ruined canvases to give evidence of great technical mastery and powerful and even sublime powers of conception and colour. Change has occurred in even his best preserved work. When first painted his canvases were "exceedingly brilliant" we are told ; they "fairly glowed" with light and luminous colour. One critic avers that Thomson's pictures are now "but the dim ghosts of themselves." Another writer observes that "those who look upon Thomson's often faded and dingy canvases are unable to realise the effect they produced when they came fresh and glowing from his easel. Such people, therefore, might be erroneously led to estimate him as a much overrated artist, whereas his fame was justly founded ; and by his contemporaries, who knew his art in its first brilliancy and power, he was rightly recognised as a great, a true and original painter, whose landscapes were fresh and striking departures from the stiff and soulless formalism which had hitherto characterised the Scottish School of Art." Although the "dinginess" of the artist's canvases is sometimes due to discoloured varnish, which hides as under a dark veil much of the original brightness of the work, in other instances it is certainly due to change in the pigment or the action of bitumen. That much of the brilliancy and luminosity of Thomson's pictures has been lowered admits of no doubt. Turner's pictures, we are aware, have also suffered grievously in this respect. The painter knows how much to concede to the effects of time and change of pigment in a picture ; the uninformed critic can scarcely do so. In spite of this disability many of Thomson's pictures are often wonderfully luminous and

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fascinating. By their great beauty of tone and suggestiveness, by their noble qualities of artistry and conception, they make a profound appeal.

Powerful, if reticent in conception, the pictures of Thomson exhibit a corresponding strength of execution. There is something sculpturesque, titanic almost, in Thomson's massive trowel-work technique; in the manner in which he rears those cliffs and boulders and builds up the far-away hills and sky. Thomson at times seems almost to disdain the more graceful preferences and use of paint in his effort to render the virile strength of Nature, but from this almost primeval savagery of strength the same brush could become emotionally facile and tender. His force is equally in evidence in his painter-like sketches and in the technique of his larger works. A writer says: "His touch, like his own muscular system, was broad and powerful, and imparted a more vivid conception of Nature than that of his predecessors."

In his sketches and studies Thomson is seen to advantage. It is questionable whether Constable and Turner rivalled the noble simplicity, the quiet yet powerful truth, the emotional impetus of Thomson's studies and rapid transcripts from Nature. The prescience shown by Thomson in certain of his studies and sketches is truly remarkable. Rarely either in Turner or Constable is this prescience so marked. The quality of Thomson's sketches and studies, it may be remarked, determines the sum of the energy, self-sacrifice and devotion which must have gone to their production. A critic says: "There are some sketches and studies which no painter can look at without a sensation of awe at the endurance they prove, like the awe which other people feel when they read of some terrible military retreat or Arctic exploratory expedition." More particularly

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when we recall the great difficulties of travel in Thomson's day do we stand impressed by the range of subject and versatility of treatment which make up his art.

The art-practice of Thomson calls for twofold consideration. Should we miss in Thomson's larger canvases the technique of those smaller sketches and studies which resemble, in spontaneity and virility of brushwork, the remarkable felicity of Morland, we need not conclude that it was beyond the power of the artist to paint large canvases with the ease displayed in the smaller productions. In the powerful but unhesitating reticence of technique of many of his larger pictures there is to be seen not the timidity and insipidity of an artist technically ungifted but a constraint in method imposed by the governance of a dominating idea, which logically results in subjection of brushwork to a conception of the artistic and poetical order. This conclusion is confirmed in some of his large canvases by those masterful or spontaneous turns of the brush which seem to have escaped the vigilance of the painter and which appear out of harmony with the repose and intention of the work as a whole. In other large canvases is to be seen a combination of the two distinct technical methods, as though a picture begun purely as an exercise in paint had suddenly become an obsession to the painter and had been abandoned in disgust as an idea gone wrong or despaired of. Again, upon a canvas of modern dimensions we have what is in all respects a finished picture, painted with the direct craft of the master and holding within itself all the constituent elements of a very large and powerful work ; all the breadth, force and bigness in design of a large canvas in vignette. Could not the unerring mastery which enabled Thomson to lay in with one sweep of a half-inch brush yonder mountain equally have enabled him with a three-

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inch brush to have deepened and lengthened the formation of the mountain with equal certainty and equal technical directness? Is not the impetus of genius, is not the condition of paint and the mechanism of movement the same irrespective of size of canvas or size of brush? Again, in certain of Thomson's larger canvases there is to be seen a happy combination of facility and restraint. The restrained, dignified and sometimes melancholy grandeur of Thomson's aims and ideas, as shown in many of his larger canvases, would not demand in any great degree a biting, curveting, scintillating brush; but in his direct sketches and studies he was not always dominated by what we might term the autocracy of the poetical faculty. Thomson the painter is undisturbed by any preconceived dogmas about art, whether of composition or doctrine, but is moved chiefly by the painter's delight in his materials. The mood of the moment fascinates him and there follows an ecstatic rush of glorious vitality born of the simple act of painting. Thomson is not alone in this respect; the studio pictures of Constable seem heavy and laborious in method compared with the technical virility of his more sparkling sketches. I do not mean to infer that Thomson is heavy and laborious in his management of large canvases. On the contrary, his large pictures are painted with all the certainty and directness of the technical master. They are technically as complete in their particular handling as are his sketches. Mere facility of brushwork is not necessarily technique. Technique means simply workmanship. Technique is the capacity to convey to canvas the intention of the painter. Thus the ease of Hals, the breadth of Velasquez and the finish of Ingres are alike technique. Great artists are great alike in conception and execution, which are co-ordinate and indivisible. Thomson was a

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technical master. His work is founded upon a keen and exhaustive familiarity with Nature and is expressed with an executive mastery which shows the profound character of the painter and the true quality of his genius.

It would be absurd to object to the craftsmanship of Thomson's larger canvases simply because they may differ in brushwork from his more facile sketches. Let me illustrate my argument by a reference to George Morland's well known picture, 'Interior of a Stable.' This picture, the largest painted by Morland and declared by certain of his critics to be his masterpiece, shows no trace of the painter's customary facile method. In this work there is a complete absence of his familiar freedom of handling; the whole construction is solid, restrained, careful and deliberate. Fluency of manipulation is ruthlessly subordinated or sacrificed to an intention. Is there a critic who would impeach this work as technically defective merely because the method of its construction differs from Morland's usual technique? Would it not be foolish for a critic to assert that the paint is put on without sympathy or that Morland painted in this manner because he was incapable of painting a large canvas in any other way? Yet there are critics rash enough to adopt such an attitude in respect to Thomson and his art. Apart from this illustration the same restraint occurs in the works of different masters. Velasquez is a case in point. That artist's work is sometimes marked by great restraint in technique; some of his portraits and pictures show hardly a trace of conscious brushwork.

If Thomson's sketches and studies sometimes suggest the peculiar "Morland" touch, more often they are solidly and powerfully handled, and as big in feeling as any of his larger works. Thomson's technique at its best is masterly; his slightest sketch "bespeaks freedom and power," his largest



DUNLUCE CASTLE

Sir J. H. A. Macdonald

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work a like power and freedom and mastery of expression. He is strikingly successful in his sketches of subjects demanding breadth or grandeur of treatment. Thomson's craftsmanship vindicates itself and that without dubious comparison with the method of Morland or any other painter of different temperament and aim. When all is said, the most ingenuous refutation of the idea that Thomson could not paint a large canvas with the graceful fluency of some of his smaller work is the simple statement of fact that he did paint various large canvases in this manner. These canvases do not, however, always convey a sense of the power and force of his more massively-treated subjects.

In thus attempting to discriminate between the craftsmanship of certain of the artist's sketches and finished pictures I am liable to be misunderstood. I do not intend to exalt the method of any one of his pictures over the method he employed in others. Whatever the technical method employed, self-expression was the paramount aim of the painter. He could turn from what some might call brilliant technical exposition to a method none the less masterly, for all its apparent rugged and even rude simplicity, a method that is not only testimony to the artist's manliness and courageous originality, but is evolved by the force of his genius to express a passionate sense for the strength and beauty of Nature. I speak of beauty, for Thomson, deeply touched by the wondrous beauty of Nature, reflected that beauty, and felt also the beauty of paint, in all he wrought, experienced emotion in all he did on canvas, sought Nature's wonder in sketch or built-up picture. There is justification for the dictum of a modern critic that "Thomson was master of a marvellous technique." Indeed, Thomson's craftsmanship is a succession of surprises. This will be admitted by any one widely familiar with the range of his art. Again

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and again one comes upon a work totally dissimilar in method from one's experience of previous examples. And even in a single canvas technical dissimilarity is sometimes observable. The landscape portion may be powerfully and massively handled while the sky may be treated with extreme tenderness and delicacy of touch ; or, here and there, in surprising contrast with triumphant technical accomplishment, the desired result is obtained by touches, provoking in their child-like simplicity. It would almost seem as though the artist, looking into the future, had taken an elfish delight in tossing a bone of contention to the critics. There is no empty posturing in the artist's craftsmanship. Thomson uses oil-paint in a straightforward, sane, and purposeful manner, as all true painters do. In his technique there is none of that eccentric or "theoretical" brushwork that is often the result of spiritual poverty or the cloak of ignorance. He makes use of oil-paint as a means to an end, the expression of his ideas and impressions, and by the simplest and most unaffected method the desired result is very often achieved.

Thomson's method of painting was solid and direct, but in various canvases he superimposed colour upon colour in transparent effect, while in others a less body of paint finishes over the more solid masses below. The former class of pictures are easily cleaned, and, it may be said with modification, the latter also ; but in the transparently worked subjects great care and knowledge are required in their restoration. As I have already said, a number of Thomson's works have suffered badly from the effects of unskilful or unsympathetic cleaning and restoration, and this applies not alone to his transparent pictures but to many of his more solidly treated canvases where the body paint itself has been disastrously affected. It is, however, in Thomson's bitu-

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minous works that the unabashed restorer has surpassed himself. A well known Scottish Academician regretfully told me of the fate of a fine and celebrated work of Thomson. "This truly masterly and magnificent picture, when I first saw it very many years ago, impressed me by its power and grandeur and great qualities. I again saw the picture some years afterwards and then bitumen had begun its ravages on the canvas. Later, I had occasion to inquire after the picture and I was directed to the premises of a certain restorer. The change in the picture was appalling ; the once heroic work was an irretrievable ruin ! A foolish sky had been painted in, and, owing to repaint and bitumen, the picture was unrecognisable. It was no longer a Thomson." I need add nothing to this well known artist's comments. I should explain that the frequent result of the faulty cleaning of pictures is to leave the surface of a painting harsh or dull and lifeless. Only an expert can determine the original quality of a picture that has been deteriorated by restoration. Certain of Thomson's best-known works have suffered in this manner. Thomson has not suffered alone ; the history of art contains a sorrowful chapter of evils wrought by the restorer on the works of the masters. We must not imagine, however, that examples of Thomson rarely survive in their original condition ; such a belief would be as mischievous as it is foolish and untrue. Statements of this kind, whether as regards individual pictures or collections of the artist's work, should be dismissed as irresponsible and idle chatter. The cleaning of paintings ought to be looked upon in no other light than as a necessary evil ; unhealthy deposits on the face of a picture are liable to injure the pigments composing a work, while many a "brown old master" reappears after restoration in its original bright and natural hues.

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Concerning the virile strength and certitude of Thomson's technical method, even apart from the depth, transparency, and beauty of his colouring, we must allow that his method of using oil-paint is a more desirable and more legitimate method than the method of certain painters who leave the uncovered canvas to serve as "tone." The latter method, legitimate in water-colour art, is a perilous hostage to the wear and tear to which paintings are liable in the course of years. Thomson's method also argues in a painter a more masculine character and a clearer vision of what is to be accomplished.

His pictures are painted on canvas, panel, or millboard, and, in emergency, he even used bits of waxcloth. I have seen at least one of Thomson's pictures painted on a piece of coarse sacking, evidently cut from a potato bag. An occasional panel is roughly prepared, as though hurriedly procured from the village carpenter. This applies not only to sketches and studies, but to a few of his finished works. Occasionally Thomson painted in oils on paper, which he afterwards glued on panel.

Some of Thomson's most powerfully handled canvases are his castle and coast compositions; his more reposeful intention or method is to be seen, in varying degree, in works like 'Glen Feshie,' with its fine colour and other admirable qualities, and in similar creations; while the exquisite unity of delicacy and strength is exemplified in different canvases, large and small. Thomson's colour ranges from golden browns and siennas to subtle greys and greens. In his best surviving work his more pronounced grey manner is shown in pictures like 'Baan Castle,' while the united use of rich browns and siennas, greys and greens is shown in works like 'Tantallon Castle' and 'Urquhart Castle,' in renderings of Fast Castle and in a modified

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degree in canvases like 'The Martyrs' Tombs' and others, where sober russets, purples and grey-greens are carried through the browns of foreground and middle distance. His management of greens, browns, siennas and greys can also in a manner be seen in the Scottish National Gallery examples. The artist's close fidelity to natural tone and colour is exemplified in many of his works, not only in sketches and studies but in larger pictures. A partial idea of the power and truth of effect, as well as of the union of strength and delicacy, of Thomson's work can be obtained from an inspection of the illustrations in this book; an acquaintance with the original canvases is of course necessary to a full understanding of the artist's qualities of colour and technique.

In concluding these remarks on the merits of Thomson's works I must not omit reference to the criticism which speaks of a number of the painter's productions as "unfinished." The same kind of critical ineptitude condemned a number of Turner's pictures to the cellars of the National Gallery, London, and these works when rediscovered and placed on exhibition provided a crushing refutation of a very foolish critical dictum. "The finish of a picture," said Theodore Rousseau, "lies not in multiplicity of details, but in the completeness of the whole." The critic who complains of a "lack of finishing" in Thomson's works condemns not the painter's productions but his own critical and artistic incompetence.

Rather more than passing mention ought to be made of the portraiture art of John Thomson. Paramountly a landscape painter, John Thomson did some surprisingly good work in portraiture. These portraits, it would appear, were not merely "what might have been expected from a landscape painter"; the best of them were dis-

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tinguished by such qualities of artistry and insight into character as to be not altogether unworthy of a place even beside some of Raeburn's own productions. They were marked by bigness of vision, vigour and fulness of handling; masterly craftsmanship, fine colour and keen insight into the sitter's individuality. They had much of the reticent strength of his landscapes. Thomson used to express much regret that he had kept no trace of any of these examples of his portrait art which chiefly belonged to his earlier or middle period, and we can deeply share in his regret. A few examples of his art in this particular vein are mentioned in the catalogue of his works at the end of this volume, but all trace of his abler examples appears to have been lost. It has been objected that Thomson was too closely engrossed in landscape art to give masterly attention to portraiture. But, on the other hand, we have the artist, with his ripe judgment and knowledge of art, expressing regret that he had kept no trace of his portraiture work and it is unlikely that he would express much concern about indifferent productions.

This capacity for portraiture ought to help to dispel the very absurd critical statement that Thomson was quite incapable of painting the figure, and that the figures in his pictures had to be put in by brother-artists. It is distressing how critics will persist in the most groundless and unthinking comments upon a painter about whom they seek to speak authoritatively. The figures which were painted into a few of Thomson's pictures by his fellow-artists were done as simple acts of courtesy as from one artist to another. This courteous interchange of assistance was common among artists in Thomson's day and did not necessarily imply artistic incompetence in any particular artist. Usually these figures are easily detected, for they do not always approach

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Thomson's virile craftsmanship and his admirable sense of the figure in proper relationship to landscape. Many of Thomson's figures are ably and powerfully drawn while others are hewn out, as if mere incidents of colour or as suggestive human notes in a synthetic landscape conception. His portraits emphasise the painter's versatility. To his great musical gifts and other tastes I shall refer in the biographical section of this book.

The theory that Thomson did not fully develop an undoubted genius for landscape painting awaits consideration. To explain an assumed halt in his art-progress the critic will be ready to assign two causes—the painter's divided attention and his temperament as a man. The first objection is the one most dwelt upon. Yet we have seen how Thomson's ministerial calling did not materially affect his artistic development; indeed his clerical duties put so small a tax upon his energy that, far from overburdening his artistic career, his clerical profession seems to have been rather an earnest hobby or pious relaxation from his vocation as a painter.

Bereft of this cherished theory the ingenious critic seeks to assign the stationary element in Thomson's genius to a subtler influence than the occupancy of a country charge. This is the sum of the critic's argument. The artistic instinct is first disciplined and afterwards depressed to servitude by a naturally lofty and spiritual outlook on the world. By spiritual it is not meant that we understand "saintly." Thus Thomson, with all his devotion, never pursued art with the intense passion of his contemporary, the famous Turner. Despite his great natural aptitude, art never was to him the paramount objective of his life. Art never seemed to dominate him in quite the same degree as it dominates most artists. The theorist does not deem this

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view out of accord with the artist's well known devotion to his art. In spite of his keen artistic activity Thomson gives one the notion of the artist who finds mental rest and natural fitness in the cultivation of his gift without proceeding to make it a matter of life and death and agitated concern. The theorist concludes by rooting this attenuated art-fruition in a soil of early artistic desire deprived of the morning dews of impelling encouragement. Impressive emphasis is thus rightly given to the fiat of youthful circumstance.

One may not lightly estimate the tidal flow of life and the favouring airts of life's morning gale. How many promising lives have been perverted; how many lives, seemingly prosperous and contented, bear secretly a grey remembrance of noble ordination destroyed by parental negligence, by the cruel blasts of fortune, or because of immovable barriers of circumstance. Often on the flood-tide of youthful enthusiasm great after-deeds get their momentum, and, that impetus missed, cross-currents in later life frequently intervene to toss noble projects upon a waste of waters. To impressionable natures the early denial of cherished desires often acts like an unusual drought on a young tree when prodigal showers descend too late on the parched and withered roots. And was the result in Thomson's case so fatal? Does Thomson from years of bitter disappointment, and from a youth almost barren of artistic consolation, cross the threshold of manhood with broken ambition and his cherished ideal blasted and dead? No obstacle was placed in his young way that could not have been successfully overcome even by those of less genius. This much we know. In the light of our knowledge of Thomson's sane and virile temperament and of his keen intellectual interest in humanity and creation,

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and, above all, in the presence of his undoubted artistic excellence, does this method of criticism not appear fanciful and fantastic? The ban mistakenly placed on the inclinations of the painter in his youthful years, the parental opposition to his making art his undivided calling, may have indelibly marked his character. While strengthening his innate powers of art perhaps, by purifying his character, the experience of his early sacrifice may have caused him to put matters merely artistic in their proper relation to the paramount objects of life, as a deeper contemplation of life and life's purpose turned a mind by nature imaginatively high to a dignified disdain of the perishable ways of mortality. This adjustment would prevent a narrow overmastering engrossment in art for art's sake, but art so disciplined is not dethroned but purified to a deeper, fuller and more earnest devotion.

No feature of character or circumstance brought Thomson irreparable loss. If the discipline of early self-denial taught him a larger comprehension of life the fruits of that widened understanding were in season to be garnered in the rich harvest of his art. His art was enriched from the treasures of heart and mind. The sanctified searching of all created things moved and overawed him. No painter whose soul is thus stirred ever fails to put immortal touch on canvas. Contemplation of the human and visible but mysterious world and inscrutable heavens gives that dignity of soul without which no great art is possible; without which no right art is divinely permissible. The spirit which animates and informs Thomson's art tempers his closing rest when, the day far spent, the eyes of the dying artist turn, not regretfully upon an incomplete canvas but toward the sun descending in wonders of light to the distant horizon.

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The discipline of self-abnegation did not remove the youthful artist altogether beyond congenial opportunity for the exercise of his artistic inclinations, and his manhood was too earnest to allow of dalliance with the serious gift of his genius. If inefficient performance of duty and slackness of life be not compatible with an earnest mind and a strong and individual character ; if the fruits of endeavour grow not above the resources of genius and the indomitable will of virile manhood ; or if the elevation of mental and spiritual qualities only govern to raise and refine all art, how can any one substantiate the innuendo of incompleteness in the art of Thomson ? Criticism, not from an attitude of pose, but concerned with what Thomson actually did in art, rather than with what he might have done, may yet come to us. Then we shall realise that here, after all, was true art—in part at least the finest and the best that was in the artist's power to achieve.

If really greater in portent than in practice his art is to be judged comparatively—not by comparison with other men's work, nor yet by the level of his own achievement, but by the challenge of its suggestive significance. However suggestive of the unattained in landscape art, his achievement is none the less true, none the less eminent. Far from being a painter straitened by temperament or baffled by circumstance, Thomson is a great master of landscape art, and what is more, he is a choice spirit in art. In art he stands outside hostile environment and the prejudices of his critics. If we concede that he was greater in promise than in performance his art is still so good that some proclaim him in dignity and character as a painter superior to many reputable artists and not the inferior to some of the greatest. To suspect of incompleteness art so distinguished in manner and so unusual in suggestion is,

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indeed, to pay the highest compliment to the genius of the painter.

Thomson's great art had to suffer the passing blight of uninformed criticism and the more terrible consequences of technical misadventure. The fine qualities of his genius survive the grievous assault of this hostile combination. He was great and sincere and a ruling spirit in art. His genius was true and in many respects thoroughly original ; where he touched convention he wore not the livery but the commanding garments of tradition. He put into his art his own soul, his own personality, and not least his own Scottish heart. His art combines the sense of native charm with the large spirit of the universal creative master. He may not be without the shortcomings and defects of the true painter, and yet in the opinion of some reputable critics and not a few painters he is the chief landscape artist of Scotland and one of the leading landscape masters of Britain.

CHAPTER VIII

THAT a painter may be admitted to his rightful heritage in art and his dues not shadow nor disturb the claims of those conventionally styled his equals or superiors seems an axiom obvious enough. Nor does admiration for one form of art necessarily imply in any critic contempt for or inability to appreciate adequately other forms of art. The reverent critic will patiently consider, will study, and perhaps approve the art that is seemingly the antithesis of a more favoured art. He may approve where others doubt. Understanding, he will accept that which others condemn. Sympathising, he knows ; for Nature has touched his heart. He sees so many wonders in the Universe that no sincere art is strange to his eyes. In all the manifold forms of true art he perceives a single and perfect unity. Art and Nature have for him and for all who discern no unfitness, neither superiority nor inferiority ; no sovereignty of parts, but a complete harmony. As the glory of the sun is no greater than the glory of the stars so the art of one true artist, as he knows it, is no greater than the art of another true artist ; because the art of a true artist is, as he considers it, born of the Spirit. And there is none greater than the Spirit.

The bright light is in the sky, but is the lily forgotten where it sweetly blooms on earth ? The earth is the



FAST CASTLE—A STORM

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Lord's and His rule is also in the heavens. Created by Him the luminary of the firmament is holy ; formed by Him the meanest herb of the ground is holy. The painter who beholds visions of heavenly wonder, and the painter whose heart is touched at sight of the lowly field flower, are of one brotherhood and of one inspiration. The service of the one may be the greater, but not the less honourable, not the less true, is the service of the doorkeeper in the house of the King. Variable and flexible—the sweet instrument and the grand organ of the Divine, sounding the eternal mystery and marvel of God and the ceaseless story of His works—the meekest note of genius, the softest music-whisper, is significant of the veiled majesty of an omnipotent source. As flowers grow in a valley with the same life that feeds the giant forest, as the zephyr is of one with the hurricane, so the incarnations of genius, whether lowly or lofty, are alike divine. To the purified vision of the great painter or poet there is in a lily, all majesty, all meekness, all beauty. To be in accord with this vision of the painter the critic must seek to know something of the majesty and the glory of the least of created things. Then will he know that in the lowliest labours of genius, which interprets the universe, there is a like glory and a like majesty.

Veneration is to the true critic a catholic and enfolding grace. He looks abroad, and where others have put the labels of the schools and the fantasies of the critics he sees the splendid flowering of art and hears the surpassing music of her melody. Far into time he listens and likewise backward through the centuries gone ; always he hears the living voice of art. He forgets the sophistries of the learned and the divisions of the pedant ; the art of the past, the art of to-day, of a future day, he knows not.

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He abjures talk of effete art, of dead art. "Dead art," he cries; "there is no dead art. There is no dead art because there is no death in the Universe of God." The true painter in any age reflects the manifestation of Spirit, which is everlasting, and no other spirit of the age does he reflect. A bird sings in the hour that I walk in the sun; a thousand years ago the sun shone on a singing bird; the soul of song was in the bird; it is as though a thousand years had never been!

Men speak of evolution in art and lament what art will do when all has been said. Can art exhaust the mystery of life? Will time close the eternal hymn? Art is coeval with life; art is as varied and inexhaustible as character and until character dies art will live. Fear not; to every character, to every soul, life will remain undying wonder, undying mystery, undying joy. Through endless aeons the individual experience of the soul will be ever fresh, ever worthy in song and art. The fathers' song we have heard; the song of the far-off future years we hear. In our hearts there lives that deathless and prophetic melody! Art ministers within the temple of character. Its service can never satiate; its harmony endures throughout the past, the present and the future. The past is in our blood, and at every breath we draw we touch the future and the lives of those who follow us. Think not then that the great souls of the past in art are gone and that their influence is a dead and vanished thing; these great ones are with us to-day in their labours; their spirits surround us in our labours. Since individual man is not an isolated being, evanescent as his own mortal existence, but comes of that Spirit whose duration is universal, eternal and beyond the mutabilities of time and change, all true art comes also from and partakes of the

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attributes of that vast influence which animates Nature and the soul of man and so continues a part of that eternal force. The omnipotence of the spirit in art is no vague or fanciful abstraction but a vital and abiding truth. By its confluence with spirit art is separated from the commonplace and is raised to the dignity of the divine.

To define great art as the emblem or interpretation of this profounder life of the spirit is to consecrate the painter whose works reflect that life. By those who touch existence in the less heroic mould such a vindication will be very grudgingly conceded. Art that is symbolic, or rather imitative of the lusty material aspects of things, must rank in popular estimation above art which chiefly reveals the hidden springs of life, the inner being, and which is emblematic of the whole physical and spiritual world. To superficial observers the outward magnificence of the world is rightfully much yet the mightier magnificence and significance of the inward life is but faintly reflected for them in the visible creation. So the works of great artists in their completeness can be received only by those in intimacy with Nature and whose life-experience has been wide and profound. Where a truly great painter or writer has received general or popular acceptance this has doubtless been due, not to public recognition of the pre-eminent qualities of his genius nor to the persistent and ardent pleadings of his advocates, but to a fortunate pictorial or attractively picturesque property in his art, an incidental much insisted upon and understood by the populace. In nowise do I mean to confine within the term "populace" those whom we are prone to call the mass of the people. You will find proportionally as much disregard of and insensibility to the best art among those who are called the cultured and wealthy classes as among the common

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people. Neither wealth, position, nor education in themselves can give this fine sensitiveness to the greater qualities of art, as neither can poverty nor lack of the higher education of the times forbid or withhold it. The artist-sense and Nature-sensitiveness may be the noble heritage either of the peasant or of the peer.

Great art cannot descend to the level of the common mind ; the lesser mind can only attempt to rise to the expression of the greater. The deeper the satisfaction we experience in the presence of a sublime work of genius the higher have we risen towards its noble utterance. Yet true art in every form of expression can identify itself with sincere and loving sensibility ; indeed it is something to be truly grateful for that the common human capacity is able to respond, however faintly, to the higher calls of genius. This responsive capacity can only be bartered away by an over-selfish absorption in the gross concerns of things earthy. The higher call of the arts is to the best impulses and refinements of humanity ; only those who are deliberately indifferent remain insensible to this beneficent, and sometimes sternly majestic and tragic appeal. While knowledge is required to appreciate fully and keenly enjoy the technical language of the arts, an ingenious mind and feeling heart, in close touch with Nature and Humanity, will make simple the way to loving perception of the symbolisms of genius which often give vital form to the vague sensations and formless longings of many a lesser personality.

Yet there is much truth in James Huneker's observation that art is only for those who have the intellect and patience to understand it. The fuller understanding of art often only comes by long and intelligent study and devotion. It is a curious experience to endeavour to point out the merits of a good work of art to the uninformed or super-

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ficial mind ; the feeling is as though one were trying to show the beauties of sky and earth to a blind person. To the very few, perhaps, is given as a birthright the love and understanding of art. Although one may respond to the pictorial, poetical or suggestive qualities of art, to appreciate fully and keenly enjoy a true work of art one must understand, as I have said, its technical expression — “that mysterious something, different in every artist, taking a thousand forms, and yet always recognisable to the educated eye.” It has been rightly said that of all languages or modes of expression none is so difficult, so complex, so varying, so evanescent as that of paint. Nevertheless, how many persons complacently believe they can understand the works written in this language, and that without preparation, thought or endeavour ! Yet without an intuitive sympathy for art it is doubtful whether even its technical expression can ever be finely understood and enjoyed. Deep understanding of art demands intellect and sensibility and rich culture in Art and Nature and Life.

The works of a painter of genius reflect the visible and invisible attributes of Nature—the spiritual, the beautiful, the emotional and the intellectual ordering of the universe. Those to whom Nature reveals her secrets respond instinctively to the great soul which she inspires in all true art. Sensible of the immeasurable beauty, the deep emotion and the searching intellect which adorn and direct all created things, they will receive no art from which these great attributes are absent. Art does not exist for them if it lack the intense beauty and the intellectual and emotional characteristics which permeate creation. Beauty, intellect, emotion, pervade the entire formations of life and are not separate either in Nature or in Art.

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Like a missionary whose purpose is to save all that is gracious from negation, beauty is an attendant not only on divine and glorious forms but ministers in the melancholy haunts of degradation. Where, to the unobserving, beauty of soul and form seems absent, by the divine laws of creation we perceive beauty everywhere. By the laws of atmosphere and light we see beauty of tone and colour and of line; by the law of the spirit we discern beauty, however clouded; of lingering good in character; of victory of mind and soul over deformity and circumstance. The seasons and the atmosphere have often the power of transforming and beautifying the meanest things. A well known modern critic objects that as factory buildings are in themselves ugly they ought not to be painted otherwise; that to paint them as "campanile," as Whistler did, is to utter a lie in paint. But do not warehouses and factory buildings often appear as campanile when bathed in the beautifying atmosphere of evening or night? To paint them otherwise than as they appear would that not be to utter the lie in paint? Might one not even say that such buildings appear also to become shrines that are made sacred by the self-denying toil of men and women? Shrines they are indeed! with a record of duty well done, of temptations faced and mastered, of burdens borne for sake of others; with the goodly tale of all neighbourly things and the scroll of obscure but noble deeds! To the spirit of evening is often given the gracious power of transfiguring all created things. When twilight comes and the night falls it is as though the Angel of the Most High shuts out relentless and false illusions of the daytime; then under the spell of the heavenly beneficence all earthly things seem divinely transformed to beauty and wonder unutterable. At eventide all things seem pure as if in

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holy prophecy of the day when there shall nevermore be evil thing on earth.

As in the visible and spiritual creation there never can be an entire absence or negation of beauty in any part or attribute, so there persists a beauty in all true art. This idea, it will be allowed, is altogether different from the common assertion that art is in aim and substance simply the apotheosis of the beautiful. We may even talk of the beauty of ugliness—not meaning to convey thereby that ugliness is beauty but that there is a measure of beauty which is in or of the appearance and character of ugliness. In creation there exists nothing absolutely and irredeemably ugly. Yet from this catholic reading of the beautiful it must not be supposed that the ugly or the less beautiful is to take a place in art coequal with the faultless and more godlike forms and characteristics. Beauty in its most godlike forms and in its most perfected parts and attributes is to be found only in conjunction with the grandest physical features or forms and the purest spiritual and emotional natures. Beauty is not the insipidly pretty; beauty is not that pleasantly perfect ideal which is much talked about in the studios and the salons. Beauty is to be found in exquisite and gentle forms but also in majestic and terrible incarnations. Because beauty is inwoven with our existence the artist who touches the chords of life cannot but hear the tender or regal strains of the beautiful. Only by accepting this nobler and royal governance of the beautiful can we legitimately say that the aim of art is the apotheosis of the beautiful. In no meaner or narrower spirit dare we say so.

Nature, ever beautiful, is not beautiful only; Nature brings to the painter a message, not only beneficent but likewise tragic and mysterious. For into all true com-

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muning with Nature, and into all art that is work of deep and disciplined emotion, enter the whole physical, moral and spiritual qualifications of a painter. His life-experience is there—his virtues and his failings ; his sorrows and his ecstasies ; his hopes and his despairs, his agony of heart, all that Life and Nature and the firmament have revealed to him. The voices of the heralds of God bring him assurance and speak in his work. Art is the outpouring and the inpouring of the soul, the riches from within, the riches from without. As the vibrant voice of humanity Art is wonder, worship, communion, praise, joy, tears ; the radiance and the darkness, the sum of Life.

As all true art is beautiful—even as an angel would still be beautiful in a world of mingled brightness and sorrow—so also is true art intellectual. Perfect tone in music comes not from an imperfect instrument ; noble art comes by befitting temperament. True art can never come by inferior intellectual and emotional character ; Divine inspiration comes to the world, but it comes by chosen and shriven souls. The scars of a warfare unknown to ordinary humanity may mar the presence of a herald of the skies, but let us be silent in presence of this mystery—that by such an one God's message and His revelation of beauty come to men. None save him upon whom there is conferred the royal gift of intellect and in whose breast there burns the sacred fire of emotion has come to earth by the paths of the stars. We too often misjudge the Masters in art, in letters, in religion, in every phase of human service ; forgetting that their achievement is above the frailties and imperfections of their mortal nature ; that the noble art of the Masters in every domain is the outcome of those good hours when, obedient to their best impulses, they have stood alone on divine altitudes.

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The world is slow to learn that the utterance of a man of genius may even be a passionate and sacred protest against what is ignoble in himself and what is ignoble in all men !

Art that is profound in feeling, strong of purpose, with character and poetry of suggestion, implies that the painter is an intellectual man, a deep thinker of emotional nature and sensitive heart. Art that shows competent cleverness and a certain distinction of attainment but that is without intense characteristics, whether powerful or delicate, is evidently the product of an artist who is clever as opposed to an artist who is intellectual ; a well-meaning man, yet the product more or less of his immediate environment—one who lacks the finer facets of character which reflect the art of the more earnest and greater masters. Never will the author of a forceful art that nurtures alike the heart and brain be found inferior in the qualities of intellect and feeling. To assert the contrary would be to deny the canons of mental and spiritual economy.

In this age we are too prone to look upon intellect as a mere cold detached brilliance, having little in common with sense or feeling ; whereas intellect is at its regal strength when it is in vivid and intense unity with the operations of the mind and heart. If we affirm that the issue or creation of a great work of art is independent of the intellect then, consistently, we must affirm that the creation of the wonderful world we inhabit is also independent of an intellectual creator. Created Nature, that greatest of all works of art, shows beauty and majesty, mystery and emotion, but also an intellectual ordering beyond the understanding of the most powerful human intellect.

The senses or emotions will not of themselves produce a great work of art, because emotion, properly disciplined, is no more separate from the soul and character than from

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the intellect and reason. To the broadest philosophical criticism scientific reasoning is not separate in purpose from the intuitive workings of the senses and of the heart ; to the profounder scientist the elements of the universe constantly speak of the marvel and mystery of creation ; the elements of earth-creation, intellectually viewed, move the whole being to worshipping and wondering reverence. The very fact that an artist in his work seeks to convey to others his visions or impressions goes to prove the intellectual governance which directs his art, because no art or message can be even emotionally received without mental activity, mental perception and receptivity. There can be no emotion if the mind be absolutely passive. To assert that art is the product purely of the emotions, into the origin of which the intellect does not enter and which it never directs, is to dethrone art from its sovereign seat. Profound emotions only flow where deep spiritual and intellectual gifts conjoin.

It hardly calls for argument to determine this, for art-history does not record a single instance where a great work of art has been produced by an artist decidedly inferior in intellect. The critic may cite the seeming incoherency of literary expression or some other peculiarity of a great master as an instance, but such incoherence need not result from inferior intellectual powers ; it may arise from the visionary habits of an imaginative genius careless of bit and curb and of the conventions of grammatical speech. It has been contended that a great artist may be "an emotional idiot" in everything outside his art, but this much, however, is sure, "an emotional idiot" has never yet given to the world a signal achievement of genius. An emotional artist of poor intellect has never painted a great picture, nor has an un-intellectual writer, however emotional, written a great epic.

Those who have attempted, however haltingly, the

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mediums of expression know well that the best work has been produced when the physical powers, experiencing for the time a prime fitness, have supported the intellectual faculties in keen and penetrating labours under the impulse of emotions which have urged to virile and vital utterance. By thus insisting upon the inseparableness of intellect from the activities of art I find myself in direct opposition to the views of various critics. Yet it seems to me that the too widely disseminated idea of the severance of art from intellectual governance arises from the common habit of associating intellectual activities principally with some manner of speculative or positive action ; whereas in the domain to which we have been accustomed to assign the working of the emotions the intellect may have equal and co-directing influence. Tennyson has said that if he could understand a flower he would know the mystery of the universe. Is it not possible, is it not necessary that intellect should go in unity with feeling, if we are to understand the lowliest flower so as to paint it with true insight ? A sublime synthesis in paint requires intellectual prescience quite as much as does a noble synthesis in philosophy or science. Certainly, the employments of the great masters outside the practice of their art, far from indicating inferior or merely respectable intelligence, give emphatic evidence of superior intellectual powers. It is true that art may be cultivated to a certain efficiency without extraordinary intellectual effort, but such art stops short just because of its intellectual atrophy. It is to be strangely ignorant of the artist-mind to suppose that the intellect may not exercise its keenest faculties in a searching inquiry into, and synthesis of, the phenomena and spiritual significance of the world and in the symbolising of the art-impression of the artist's mysterious mind. Intellect is required in union with soul to read the great book of the skies, the letters of earth-

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phenomena, the admonitory and inspiring gospel of the universe. Every thoughtful painter knows that the best art-work demands great expenditure of nerve force and emotional energy as well as great intellectual effort. It is not as though art were a mere imitative craft or the result of a receptive sense to which Nature, like a copyist who puts down his data, displays her forms as a picture to be transferred to canvas. The mental and emotional effort required in a good work of art has been expressed by many painters and by Turner in the phrase: "You don't know how difficult it is!" If art were merely the result of unconscious emotion it would not be difficult, but what enduring work is ever achieved without keen intellectual effort? Most true it is that the mind of the great artist is so profound that it shows itself in every work. I do not mean that intellect is the standard of artistic power, for a man may be highly intellectual and yet not be an artist in art-expression. But that great art-power can exist in an individual of feeble or inferior mental capacity cannot reasonably be conceived. Along the avenues of art the intellect drives as it were in her chariot of the art-sense; abdicating that seat, intellect would arrive not at a picture or other form of art but at a philosophical or scientific treatise, at a speculative action or a discovery. Again not a few writers have advocated the general education and culture of a painter, but what end would this kind of training serve if art is mindless? I suspect that certain great painters have been immensely less illiterate than critics would have us suppose, for there is an education greatly above the class-books.

In vain the critic seeks to prove the artist's independence of intellectual governance. In vain he brings forward Turner as an example of great artistic genius allied to intellectual atrophy. The critic dwells upon Turner's "verbal in-

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coherence" as though verbal incoherence argues intellectual sterility. The critic appears blind to the physiognomy of Turner's portraits, to the intellectual standard of his productions, and to the shrewd sense underlying many of his seemingly obscure sayings. Redgrave's commonsense observations respecting Turner's verbal obscurity deserve mention: "Turner's conversation, his lectures, and his advice were at all times enigmatical, not from want of knowledge but from want of verbal power. Rare advice it was, if you could unriddle it, but so mysteriously given or expressed that it was hard to comprehend—conveyed sometimes in a few indistinct words, in a wave of the hand, a poke in the side, pointing at the same time to some part of a student's drawing, but saying nothing more than a 'Humph' or 'What's that for?' . . ." No imbecile in intellect could give advice so rare and learned and excellent as Turner's was. Verbal incoherence, or lack of clarity of expression, may originate, as I have said, from heedlessness, from profundity, from an abstract habit of mind, or from indifference to or want of mere facility of self-expression. A writer of singular clearness tells how at the outset of his literary career his meaning was not infrequently obscure even to the educated and literary person, and how it was only by watchful practice and by giving heed to the advice of an experienced writer, who bade him remember to write not for his own understanding alone but for the capacity of the average intelligence, that he came to arrive at a clear and concise style. Turner was no imbecile but a learned and keenly intellectual man as all great artists invariably are.

As has been appropriately said, art is great in proportion to the mind that informs it. Some critics and painters not only deny intellectual governance to art but further assert that intellectual culture will tend to destroy the simplicity

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and ingenuousness of an artist's artistic gifts. The artist is forbidden entrance to the heritage of the mind ; he is to remain the vagrant of his senses. The sublime dreams of the poets, the noble domains of philosophy, the wonderful reaches of science and discovery—all the resources of the human mind and spirit—must be unattainable to him. The culture and learning which distinguished not a few of the great masters in art refute so foolish a belief. Sir Joshua Reynolds says that the painter who fears injury to his artistic powers from study of the works of others is not likely to possess much individuality to injure. Similarly the painter who can without profit to himself follow where poetry, philosophy, and science direct is not likely to possess the sublimating strength of genius. Culture of mind and heart is of the first importance to a painter.

The ideal and indissoluble unity of heart and intellect which makes for greatness in every domain of human endeavour is evident in the work of the masters of art in every age, the noble emotion which manifestly inspires their labours speaks eloquently of like nobility of heart and intellect. That commanding intellectual qualities conjoined and so directed the emotional expression of the masters must be evident to every thoughtful observer ; for the finer mental endowments are as manifest in art as in literature, music, science, or theology.

These high qualities of mind and soul being possible to every age it does not follow that a change of attitude in art implies either intellectual or emotional advancement to a higher plane in art-feeling. Without loss of either intellectual or emotional dignity an artist might deliberately turn his back upon the aims of many painters of his day, and so express himself as to make those aims have a very subordinate place. As MacColl concisely remarks : "To

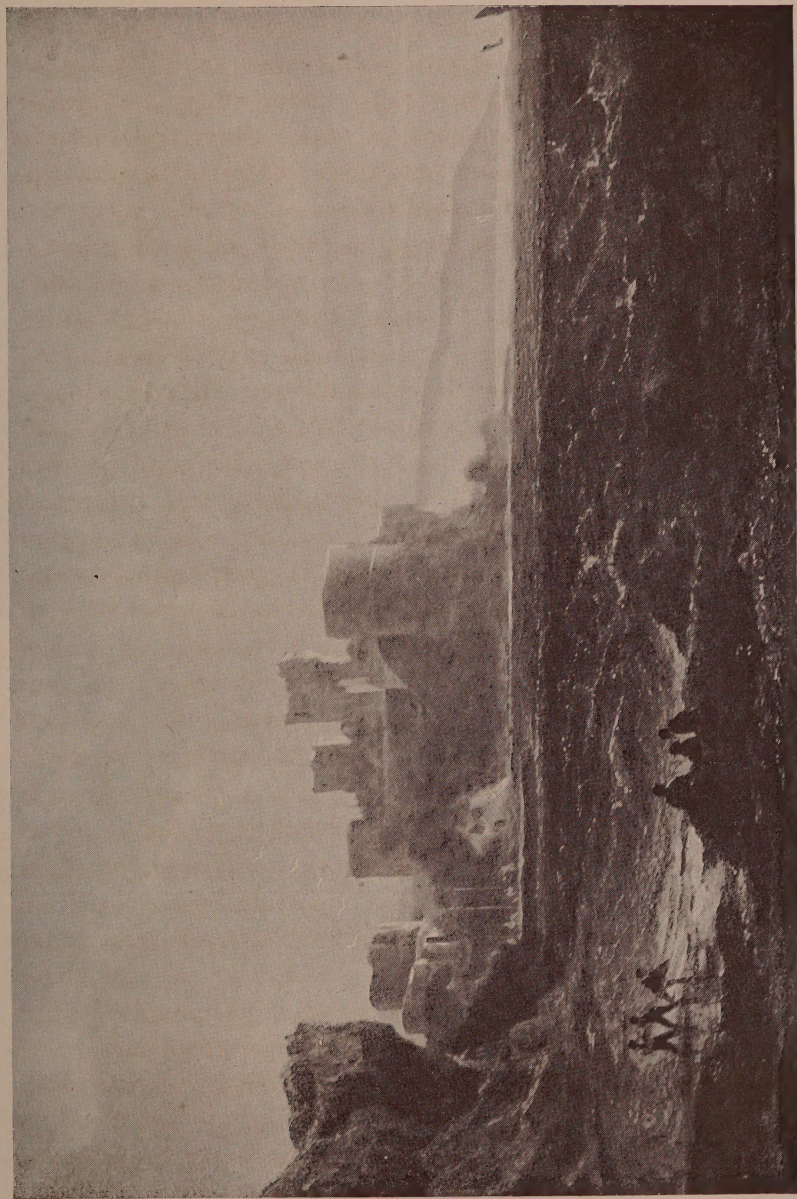
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say that the instrument is complete, that the last fling against its limits has been made, does not of course mean that the value, beauty, or intensity of what has been expressed is greater than in the work of former times, or that the full instrument is suitable for every aim or condition." Thus it may be that particular art-phases are more a remove in outlook than an ascent from preceding ages, to a clearer altitude in art-revelation. Insensibility to this broad and comprehensive survey of the priesthood of art is no doubt accountable for the vehement or the unduly sanguine view often taken by the advocates of a newer art who seem frequently to believe that the giants of old time are greatly lowered from their pre-eminence by the advent of the new apostles of later art-movements. They do not seem to know that the man on whose soul is set the seal of art cannot live on one or two artistic dogmas but for his soul's liberty must joyfully range the utmost possibilities of art-expression and experience. Whether old art realised much and subordinated much to chosen intention does not appear to be earnestly considered by these critics. Is it not clear that the art of the mighty masters whom we love and reverence, if transformed in terms, say, of Monet, would leave the world infinitely poorer? I speak not of the sensible and moderate criticism that yields to Monet and his disciples and their successors an honourable and rightful heritage in art, but of the extreme criticism that declares all former art to be dead or effete, and this later impressionism to be the only true and possible art. I have merely taken this later art to demonstrate that there is not a more mistaken idea than that with any new master comes a wholly original outlook upon art. The process of analysis only serves to discover the close interdependence of all true art upon which a master puts the sacred seal of his genius. The sanity of

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change, or modulation of art, is too often disturbed by eccentricity or discord of false exponents until art seems lost in a fever of riot and folly. When the fever of impatient desire has spent itself in impotent revolt and the chastened spirit of man seeks home to rest within the purpose of an infinite Creator, within the equable splendour of His thoughts, the universal glory of God's creation again receives man's undivided reverence. Nature again becomes the mirror of the soul and not one mood alone but all the varying moods of the human character are reflected in the physical world. The brilliance of the sun, the pensive and persuasive beauty of evening, the deeps of night, the cold purity of dawn, the serenity of calm, the tumult of the storm, the solemn injunction of the sky, are all emblems of man's emotions. And has not Nature also a divine significance? The sun becomes symbolical of the brightest gem in the crown of the Omnipotent and the night remindful of the abyss of His mystery. Shall the unfathomable heart of man find voice in a single note of the harmony of Nature or an instrument of expression in one attenuated convention of art? From the light and the darkness, from out height and depth, by the sight of the eye and the vision of the soul impressionism in art is woven, and so there is no art save that which is individual or impressionist. When that noble significance is realised the grand impressionist art of the Masters of the ages will not recede before the foolish fashion of a passing cult.

In speaking of art as individual or impressionist I use the term in the broad, ennobling and dignified sense and not as a narrow definition of idiosyncrasy and eccentricity. In speaking of individuality in art I do not refer to the posturings of eccentricity or the foibles of neurotic weakness, nor even to idiosyncrasy, but to the manifestation of profound



TANTALLON CASTLE

Walker Art Gallery, Liverpool

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and earnest personality. In this respect there is a certain significance in the critic's contention that, provided the work is good, very little of the idiosyncrasy of the artist is required. This criticism, of course, must be read in its exact sense. Some such idea was evidently in the mind of a critic of Thomson when he said that the Scotsman's art is "a lasting demonstration of the uses of convention and an eloquent reproof to them that asseverate that art is individual or is nothing." Only of the strong, disciplined and virile artist can it be said that "his was the unconfined inspiration from above, that involuntarily moves harmonious numbers ; and his the regulated enthusiasm from below, that enables the poet to interfuse with the forms of earth the fire of heaven." There is a great and divine difference between idiosyncrasy in art and Individuality in art. But I do not join in the general lamentation against a certain undisciplined and extravagant phase of art of to-day as the decadence of modern art. Rather I welcome this outbreak not as a decadence of art in itself but as a warning symptom of decadence. In this guise it is a sign of life rather than of death, a proof that art is in revolt against the insidious inroads of decadence. These symptomatic eruptions will disappear when art regains its healthiness, and sanity of spirit again enables the artist to understand the higher purport and meaning of Individuality.

The critic who delights in subdividing art into epochs, periods, stages, growths, may dogmatically inform us that the art of a particular artist or group of artists "has re-created man's relationship to Nature," and that earlier art "no longer interests the mind or intellect." As though art, born of profound insight into the wonders and mysteries of life and creation, can ever be anything but perennially fresh ; as though any individual artist has ever compassed

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the whole of man's attitude to Nature or revealed the inexhaustible import of Nature and of Life !

How wholly unwise it is to suppose that the older masters were insensible to tone and lighting and to assert that mere fidelity to local transcription is an advance upon art distinguished by noble imaginative power and intellectual dignity. Again, how unwise to suggest that fidelity to Nature can only be attained by the sacrifice of the dignity and imaginative power which distinguish the works of the masters. Whosoever asserts this is insensible to Nature in her noblest and most dignified forms, is insensible also to the truth, force and power of the art of the masters and of all true art. An artist does not select through ignorance the vesture of his art. The forms and colours of the masters are the result of deliberation and choice in the garden of a rich knowledge. Imaginative preference as the guide of artistic effort fashions artistic knowledge in every age. In this way quality of vision, quality of imaginative vision, tempers artistic result.

May not the artist even so manage his resources as to lead a critic to an erroneous estimate of the kind and extent of his knowledge? Especially may this be the case when the imagination is powerful, the visionary insight acute, when the study of natural phenomena becomes the sphere of suggestive rather than of literal artistic activity. Instead of the modest herald from realms more fair by far, to a painter of incomplete outlook Nature seems sovereign mistress and perfect ideal. Where imagination is subordinate the visual prospect, the breezy sunlit area of the living world, is the emulative standard or artistic ideal. But without some degree of imagination there can be no emotional interpretation of Nature, and without the emotional no profound investigation of Nature. The essence of imaginative art

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may seem to the unimaginative to lessen in comparison with Nature's inexhaustible store, yet the vision remains. Embodied imperfectly in art, the fault is not in the vision but in every futile interpretation of the vision. It may be maintained that Nature is herself vision and interpretation and that the physical sight is, as it were, the vessel of embarkation, and her areas of seasons the sea-ways to the spiritually felt and spiritually experienced. But the true vessel of embarkation is not a vessel of the physical sight, but is the vessel of the feelings which, sailing on the waves of the emotions through visual atmospheres, enters into the infinite mysteries of Nature. Thus, physical sight serves but as a beacon or pilot to guide the vessel of feeling in surety from an anchorage in the harbour of the soul. In this way the painter who concerns himself with the contours of Nature, however engaging, and enters not into the terrific elements of the spirit of Nature will neither stir the living human heart nor move to homage the inseeing soul. One statement of Nature in art may embody the aspirations of one temperament, symbolise the emotions of one being, be the epitome of one individuality, and yet be an incomplete reflection of another. So well might the longing soul cry to a painter : "Painter, call not my spirit from the hills, for there I see what thou seest not ; there I feel, perchance, what thou shalt never feel." The vesture of Nature is never beautifully, is never majestically seen save by eyes refreshed with the dews of spiritual mountains. The blighting mists of prejudice rise to veil the finer vestments of Nature from the eyes of the merely materialistic painter.

In the communing of spirit with spirit Nature demands from the true painter more than visual action. To the seer alone Nature unveils symbols of the Ideal ; none other may soar with Nature on wings of colour and light and transcend

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the sensuously seen and known ; to the painter of true vision Nature reveals visible and invisible glories. Every great artist has rightly seen the facts of Nature ; he has painted a portion of Nature's inexhaustible truth. The vesture of Creation shines with mystery so infinite and wondrous that art will never weary of, will never attain to the awful and spiritual import of that exhaustless and eternal beauty. He who approaches art in the spirit of the inquisitor will always miss the grand truth and real import of the art of the Masters. Only by the avenues of communion with Nature and Spirit, which can alone be travelled in reverence and humility, can any one arrive at the unspeakably glorious heights whereon the great in art have held converse with the unseen.

Reverence will perceive truth in the dignified art of the past and dignity in the true art of the present. In whatever guise it may be, art always expresses the sublime soul-thought which endures irrespective of period or of country. All right-seeing in art is dignified and true, imaginative and intellectual, and of true art reverence is the interpreter. The beauty and significance of colour, light and values is not of the surface of things but of their essence. The mere pageant of natural facts never can supply the lack of soul-sight into Nature ; no dogmatic cult can limit the boundless domain of the artist. And because art is neither of a school nor of a period but of the man, it is not simply a problem of form, line and light successively explained, but a vital and eternal voice. Spiritual harmony takes into itself all essence visible and invisible, all experience mortal and immortal. To say that in the past art has uttered its greatest notes and that but one note remains for the present to express is false. The whole gamut of art still remains for the touch of the painter. The painter's mission is to paint not what is new

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but what is true in spirit ; he should not seek to be "original," which is to pursue a false ideal, but simply to be faithful to his heart's communing with Nature. Narrow and presumptuous are they who counsel a painter to paint this or that ; here or there. The painter paints as he loves and feels, for his love and emotion are as boundless and as free as thought itself ; as rich as human passion ; as wide as spiritual experience. To the painter art-harmonies are never old, are never new, but always have been and ever will be. In art there is no impressionism which has not dignity and no dignity in art which is without impressionism. There is no insight devoid of truth and no truth devoid of insight. The spirit of the new master in art is the spirit of the old and the spirit of the old is that of the new. He who would see Nature's marvellous kaleidoscope of majesty, of beauty and of wonder must look with other than carnal eyes. Based upon the changeless foundation of truth, the art of the true master may remain a monument to imaginative resource and fidelity to fact in spite of shortcomings and defects. This is true of all masters, past and present. Before we can enter into the fulness of the spirit of great art we must first forgive much ; for is not all human art a strangled cry of the human heart that strives to express the inexpressible and hidden things of the soul ? So we may learn how love of truth is not an exclusive later virtue ; how love of truth and exaltation of the false have co-existed throughout the ages.

Love of truth and of the wonder of the universe—converse with the seen and the unseen,—are not these the inalienable birthright of the human soul which abides in God for ever and clearly sees the things that are His ? Assuredly, in the sense of a time-conceit, in a decadent sense of the meaning of things, or owing to a contemptible survey of life, we think that men of like passions, powers and discernment

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with ourselves, saw Nature and Creation differently a hundred or a thousand years ago. Then as now the sky had its vesture, morning and meridian, evening and night ; the sun his rule ; winds and weather their variation ; the earth its change. In all ages people have laughed and wept and felt all that mortals feel ; even as we look on Nature and Life so did they ; and for them alike was the wonder of Life and Nature that is man's marvellous dwelling-place. But most of all the penetrating vision of the Masters, guided by profound and mighty intuition, observed the marvels and truths of physical and spiritual creation. They felt the divine presence in the soul of Man and Nature with her vesture of light and colour. From these they took what they determined to take and in transcendent impressions of art they fulfilled their mission leaving to other ages their own manifestation. Too often we speak as if our era in art-expression were a new and even a sudden and overwhelming revolution. Even in our narrowness we are narrow.

At the clamour of faction art-expression forsakes the principles which Truth has ordained and forever confirmed, until the import of Nature's phenomena, and the imperishable life of man, almost cease to be the guiding ideals of the artist. Neglect of the mighty calls of life, disregard of lofty faith and ideals, impoverished aims in labour and devotion, turn men to mean ambitions and to petty and degraded devices. Has it not been spoken, has it not been sent from Heaven into every feeling heart, that when high faith has gone from men the care of the artist has always been the mechanism of things, even the narrow domain of carnal sight ? Too lightly we hear, too lightly we believe that the painter paints as the nightingale sings, but we forget that in the song of the nightingale there is the whole experience, character, and life of the bird. The passionate

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heart of the painter knows neither a narrow, a tranquil, nor a stagnant life ; and his art may even be the least activity of his soul. For with the hour there comes to every true artist, to every true man, a consciousness of the paramount art of all—the art of Life itself—and the heart yearns for all men to be admitted to the rich heritage of visions, of ecstasies, and noble feeling as a universal experience. Then the symbolic language of the arts will pass into a fuller communing. Then the service of art will truly be a wider service than the consecration of the studio or the study ; for art seems to wait upon every grace, on every movement, on every expression and emotion of the lives of men. The artist turns again to his labours for there his duty and his destiny sojourn until the divinely appointed time.

We do not completely understand the lives and work of great men because we have little concern with the mystery of Nature and the marvel of Life and of the Universe. Truly, “there is little in Nature that is ours !” From the shelter of our conventions, from beneath the coverings of our civilisations, we look upon Nature, Life and the Universe with dull and complaisant eyes. We tritely say that Nature is beautiful, kind, beneficent : do we find Nature vast, incomprehensible, fierce and terrible, coldly serene, cruelly august ? Do we find Nature thus inscrutably severe, and then do we also come to find her as a truly divine Mother ? Yet thus do great men realise the meaning of Nature ; they bravely look alike on her glory and on her inexorableness, and, passing to a deeper understanding, find a faith in the ultimate love of God. Late it may be, through much solitary experience and agony and rebellion of soul they find the Ultimate. The artist understands the world but he knows the world can never understand him : little he tells of his inward life ; power of words he often has not ;

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paint is his language ; through his art he speaks and speaks too often to a blind, deaf, heedless generation. We are accustomed to accept the great things of art, of literature, of music, and of every noble devotion, as "the creations of men of genius," as the outcome of a "gift" ; how little do we esteem the qualities of heart and soul and spiritual experience and suffering that accompany such powers. We lightly envy the power to greatly feel, to greatly know, to greatly do—and we know not what we ask ! The price is not little ! Few are strong enough to go leaderless and alone into the great silence of the soul, there to wait the voice of revelation, without which experience there can be no great endeavour. The arts have a nobler purpose than simply to please or afford us luxurious playthings ; they seek to draw us towards a consciousness of the beauty and awe and wonder of Life and Nature ; they strive to express for us something of the bigness of meaning, the vast significance, the inscrutable mystery, the wondrous glory of Creation. When we lose touch with the greater elements of Life and Nature we lose touch with the nobler elements of Art. For our indifference we pay in shallowness of soul ; perchance we pay in travail and sorrow, in blood and tears. And if the artist lose touch with this profound consciousness he passes to a chaos of meaningless virtuosity, of fantastic and strained invention, of insipid improvisation—to that separation of the arts from the heart of humanity, which ends in the feeble, inarticulate, irresponsible utterance of a decadent aestheticism.

It may in ridicule be said that too deep and earnest a claim can be made for art in relationship to life and creation. Doubtless it may be difficult for some to realise that the achievement of a true work of art in painting, music or letters demands profound qualities of character and under-

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standing and keen spiritual sensibilities ; that to the treatment of still-life, landscape, portraiture, or more ambitious themes, a painter must bring these profound qualities if his work is to be immortal. Behind the shield of reserve or of conduct which a man of genius often opposes to an uncomprehending world there will invariably be a great soul in communion with what is greatest in life and creation, even as a man of shallow character will be the producer of art more or less ephemeral. It is well to emphasise what has been said elsewhere in this book. Without this deep art-sense or revelation it may be that there can be no adequate conception of the wonder, mystery and beauty of creation, no fulness of admiration and consequently of love and veneration for the finer aspects of Nature and the higher issues of Life. Quality of imagination will, of course, determine the form of artistic expression of each true artist.

It is this deep insight and feeling that stabilises the stedfast courage of true artists in whatever medium, that gives the inflexible will to persevere, the scornful disdain of worldly preferment and truckling subservience, the selfless devotion to a noble ideal. Such men find restfulness and content in labour, support under discouragement and neglect, because theirs is the privilege to hearken to that infinite and compelling voice that speaks from the heavens and from the hills, in the valleys and the forests, proclaiming the assurance that the fruits of true devotion will never die, that all the tongues of Babylon will never silence the message of the spirit's sincerity and the soul's dedication. And from this rarefied converse the artist learns infinite patience, infinite pity ; patience with the transitory triumph of the false in life and art, pity for the blindness and perversity that despise and reject the fairer graces of existence—that wide charity that loves much and forgives

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much. "Fortunate is he who at an early age knows what art is."

Nor must it be supposed that this great consciousness unfits the artist or writer for participation in the affairs of the world. Far otherwise. While this may be true of a frivolous bohemianism or a futile philandering in the arts it is not true regarding the man or woman guided by the beacon-flame of genius. We may believe that the art-instinct is ineradicable, that it dominates all desire, colouring the life of its devotee, entering into every speculation and into every activity, ordering the character, temperament and outlook, but we need also to know that the true art-instinct is mostly coeval with an elevated wisdom in earthly affairs. It is suggestive, as a well known medical man pointed out to me, that the most successful and eminent practitioners in surgery and medicine have been men strongly endowed with the art-sense. It is also suggestive that the finest social conceptions, the truest insight and counsel, the most fruitful prophecies, in the affairs of men have been given us by those possessed of this art-instinct, while the most calamitous errors, the blindest and most bungling mismanagement of affairs have been the work of those, no matter how highly-placed, from whom this deep instinct has been absent. No greater evil could befall any nation than the decadence of its art-soul. No more absurd belief has ever been held than that which supposes the true artist to be impracticable and helpless amid the difficult problems of life. There is, however, one respect in which the artist is unsuited for participation in common affairs; he is eminently unsuited to be a dispenser in political and commercial domains of the poisons compounded of self-seeking rapacity, ignorance, trickery, deceit and hypocrisy which too often kill all that is best in man and that clog the progress



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of humanity. The difference between minds which are artistic and minds which are not artistic is truly both strong and decided ; the artistic sense does undoubtedly affect or modify the outlook on things and the estimate of values in regard to man and his affairs ; and where this art-sense is truly right, and not imperfect or an affectation, it is informed by what may be termed a noble shrewdness.

By true intercourse with Nature and Spirit comes salvation from all that is hectic and feverish or phantasmal in life, art, letters or religion. Without noble intercourse with the greater elements of life and creation, art or letters can have no lasting qualities ; in spite of so-called perfection in language or so-called resources of art-craft, the ultimate end of all work uninspired by this great spirit and purpose is contempt and oblivion.

Here allow me to say that by the use of the term "spiritual" in relation to art I do not mean that art occupies, as it were, a universal pulpit, teaching or preaching principles of the conduct of living. By "spiritual" I mean to imply the mysterious soul-essence and whole mentality of man and the glory and wondrous mystery of creation—the divine spirit that is in all things. I do realise that art has its science as well as its soul, its "great and glorious science," embracing the science of natural aspects, the science of colour, the science of craft—a real, informative and difficult science too—but I do know also that without the artist's vitalising soul this great and glorious and difficult science can never evolve great art. I do not fear to say that I feel this spiritual element in the art of painters like Constable, Turner, Courbet, Chardin, Diaz, Degas, Manet or Cezanne, even as I feel it in the art of men like Rembrandt, Velasquez, Hals, Claude, Poussin, or in the art of Fra Angelico and Michelangelo. Neither do I falter

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in my recognition of the truth that while the artist accepts the science and artistry of natural objects, and may even in his art in prudent manner affirm or teach them, as a devoted observer and lover of Nature and Nature's effects—weather, atmosphere, distance, the sky in its relation to the earth, the earth in her subjection to the sky—he ever finally considers them as they appear in correspondence with his moods. I do know that Nature in all her truth and divine variety is fully and finely revealed only to the educated eye and the sensitive soul of the artist, and I know that truly spiritual must the artist be in his innermost consciousness ere he can possess the compelling and governing quality known as art-sagacity. And without art-sagacity there never can be great art. Art exists as art and justifies itself as art, but, nevertheless, art is not and cannot be independent of the spirit that inspires and that ennobles all created things.

If the painter labours under the guidance of the spirit he will be saved from the petty things of his craft and will look fearlessly on tradition. He will not dread the cleavage of past art from the art of to-day nor doubt as to the art of the future. The art of the ages scintillates as star flashes to star through infinite space. Tradition is fatal only to the deliberate imitator but to the original thinker it is a living and enthusiastic message. Great ideas, vital expression of the emotions of man, experience of soul and heart, are as enduring in terms of paint as they are in literary, musical or religious expression. If painting were not the vehicle of noble and enduring expression then art would have but little justification in the service of men. Do not the arts evolve from and encircle the highest life of man, which is mankind's chiefest interest? The emotions of the soul which foster all true art have no barriers. The devotion and love which in every period fashion symbols² of the

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mystery and wonder of life pass on their high influence to ages yet unborn. If we think that the great art of the past has no place in living impression then we must admit that the great verse and prose of the past have also no enduring place in the literature of to-day. There are imitators in literature and music as well as in art, but we do not advise that the masterpieces of literature should be neglected or the strains of the old composers be relegated to oblivion. To no cult, old or new, can human longing be confined ; for the spirit of man cannot dwell in dogma, and art that is true can never be fettered by formulae. Faith's shining diadem is beckoning life and art to higher destinies. The forms of art-expression must change, for art is a living music, a forceful utterance, which follows the eternal law that governs the infinite modulation of the scale of existence. The true painter must paint impressions which stir him to utterance as they pass. An eminent critic speaks of the artist as having to face "the discouraging presence of all the past." Discouraging ! Only to vanity, selfish ambition and materialistic desire is the past discouraging. When the painter has cleansed his art of all gross and ignoble aims and of all earthy thought ; when he has passed from the dungeon of personal ambition to the pure atmosphere of serene intimacy with Nature, to the uplifting presence of Spirit, the past to him will become a beneficent counsellor, a kindly companion, a helpful and sustaining inspiration.

And because man's life is a note on an eternal scale the art of the painter cannot dwell upon the literal and the commonplace. The true painter cannot harness the finer faculties of his genius to a slavish precision to the literal. To be true to Nature in the literal sense is not, and never can be, the painter's noblest ideal ; but to be faithful to his highest ordination as a painter. Nature's facts and pheno-

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mena have their place, an obedient and subordinate place in art ; but art is not to be determined or judged by mere imitative faithfulness to them. Art is to be estimated by its power of appeal as a symbol or impression of spirit ; as a vision or reflex of a painter's soul, mind and character ; as a symphony of the great elements of life and creation. A painter does not paint objectively, and therefore his art ought not to be judged by fixed laws of objective truth. Imitative truth is not the painter's emulative ideal and yet many critics err in their endeavour to make it an absolute factor in art. To attempt to judge of art by the standard of external nature is like measuring the soul of man by his mortal body. The true artist realises the mystery as well as the beauty of Nature's humblest manifestations. Looking with "eye grafted on his heart" he is nobly impressed by her wealth of colour and form. What to the ordinary mind appears common or forbidding in Nature or in Life becomes transfigured in art, because the artist looking with clearer vision sees fearlessly not only the outer truth but also the inner truth. Truly, the great beauty inherent in Nature awaits the illuminating vision and skill of the artist to reveal it. And, furthermore, as art is the pictorial expression of thought and emotion the artist must harmonise the forms of earth with the leaven of his mind and heart and in the atmosphere of his individuality.

How wholly absurd then is it to assert that the closer the painter keeps to common nature, the more closely he copies the hues and contours of natural objects, the profounder he becomes and the more fully he interprets the spirit and significance of the universe. Blind to the all-directing power of the painter's insight and to the supreme rights of the painter's gift of imagination, the critic often fails to see that it is the power of lofty and noble perception

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and conception which stamps and separates the art of the master. He does not realise that it is natural that this should be, seeing that the higher qualities of our being incline to the heroic, the noble, and the sublime in thought and action. Nature speaks to and for the artist, and by this communion, symbolised in art, becomes the prophecy of the painter, the interpreter of his soul, the preacher of his life and belief—of all that he has to give and all that he can receive.

As has been wisely said, painting ought to be, strictly speaking, no imitation at all of external nature, but a matter of imagination and feeling and the result of a long series of impressions laid up and unconsciously wrought into the conception of a painter. Works of art take rank and degree, as has been pointed out, in proportion as the artist departs more or less from common nature, and makes it his object to strike the imagination of the spectator. Above all the artist must fulfil "his great design of speaking to the heart."

The true artist paints with spiritual or imaginative insight. As Pinnington has said of Thomson, the true artist as Nature's profound and poetical interpreter goes past the common details of his sketch-book to the statement of a broader truth. As Rodin says, the only beautiful art is that which has imagination, spirit, character. The artist, as Paul Chalmers says, must approach Nature by a comprehension of the methods by which she works and paints, but if he does not realise the mystery as well as the beauty of Nature's simpler aspects he can never be a poet-painter. Corot said: "I look at Nature, I go home and dream of her, and I paint the dream." The artist must select and transfigure essentials; we are reminded that the presence of non-essentials in a work of art at once places it upon a very low level. The artist aims at the interpre-

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tation of Nature rather than the representation of Nature. Thus, Nature becomes the mistress of a painter's temperament and the mother of his art. Grave or gay, lively or pensive, the painter finds in Nature the willing mate of his art-desire. How then can the artist become only the cold delineator of material facts ?

On the authority of a celebrated artist like Reynolds that which merely reminds us of what we see and hear daily in a familiar way does not belong to the higher forms of art either in poetry or in painting. Every work of art, far from being imitative, "is the result of perceptions and appreciations of which sight is only a unit." The true painter nevertheless maintains his art upon the broad truth of Nature ; upon "that true naturalness which is the highest expression of the spiritual." Imagination is the cup from which the artist drinks fresh inspiration from the wells of Nature's beauty and significance. Imagination saves the painter from the partial or material view of Nature which is death to art.

In the foregoing paragraph I have used, in support of my argument, some of Reynolds's precepts, but objection may be taken to my use of them in view of the many "apparent inconsistencies" in the 'Discourses.' These "inconsistencies" relate to the artist's attitude to natural facts and to his conception of Nature in relation to Art. To the artist, however, there is no difficulty of meaning in Reynolds's utterances, although he may find a difficulty in explaining their meaning in words. Art, as Reynolds wisely says, is, in many ways and strictly speaking, no imitation at all of external natural facts, but, at the same time, art is not independent of Nature and existent only in the mind of the artist—Reynolds certainly never intended his meaning to be read in this way. The artist is not to approach Nature as a

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mechanic but as a seer ; not as an imitator seeking to make painting a matter of deception, but as a spirit seeking to understand the universe and make it understood. The artist is not to labour to deceive the eye but to impress the mind. The spectator is not to be tricked into believing that when looking at a picture he is looking at natural facts, but is to be moved by a suggestion of the mystery and beauty of Nature. The artist is not to go out to Nature as a mere copyist of her external forms. The artist who goes to Nature as an imitator is no painter but a hodman of materialism. The true artist paints as he feels, not as he analytically sees. This is true even in his direct renderings of Nature's phenomena. He sees a grand cloud effect and he paints the effect ; he does not fix his eye against an imaginary tube and inspect each particle of cloud and sky, in order to chronicle every pin-point of difference in tone or form : but he sees and feels the effect in its synthetic fulness. Here Nature herself is the consummate artist. Nature ordains as a condition that her effects shall not be truly or grandly seen or nobly felt except as a whole ; in her effects she eliminates from the eye and mind all minute details and unnecessary particularities of local tone and form. The eye fixed upon a small bit of sky, and the mind intent upon minute detail, will neither see nor grasp the whole effect ; the eye that takes in the entire expanse or effect will not and cannot see what the mind forgoes—pin-points and minute differences of detail. Nature paints in like manner upon the earth ; she ruthlessly sacrifices detail to distance and subordinates or modifies nearer objects by light and shade. She goes farther, and again she proves herself the consummate artist. Nature ordains that the eye shall not see unnecessary detail in a fine landscape effect. The eye and mind that dwell upon any minor natural detail will not com-

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prehend the full effect ; the eye that sees the whole effect will not and cannot see minute local particularities which simply do not exist in the synthetic vision, and so it is with the mind. Yet Nature proves a consummate artist in another way—Let the painter direct his aim to a confined observation of any detail of Nature and there, according to his capacity, he will find more or less beauty of colour and form. He may, in such restricted observation, render even a single flower or leaf with loving artistry. But even there he must see “the whole of the little,” and not render even a blade of grass in detached pin-point differences but with loving synthesis. The physical eye itself observes Nature’s features in their relative order of importance ; much more is it so when the eye becomes the servant or executant of the mind intent upon the realisation of an *impression* of Nature.

For a painter to set himself slavishly to imitate external objects upon a space so confined as on a canvas would only be to depress himself and to irritate the spectator. Nature is upon a scale so infinite that she can afford to be prodigal in details of form and colour but the artist cannot, strictly speaking, afford to be so. He cannot afford to be so because his object is to appeal, not to the analytical sense of the spectator—who can employ his analytical sense upon natural objects independent of the painter—but to the spirit or mind of the spectator whom he seeks, by the symbol of his art, to arouse to a deeper appreciation of the wonder and mystery and beauty of Creation. It is this higher demand of Nature which the artist must obey. Nature demands from the artist more than the compliant service of the eye ; she demands more than a dutiful observance of her effects. Nature hides her purer inspiration from those who seek only her outward appearances ; from them she veils even

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her most exquisite beauties of colour and form. To the unimaginative observer Nature has only moderate beauty because to him Nature has only little significance. Nature addresses not merely the eye but the heart and understanding of the painter. The painter is moved not by the beauty alone but by the significance of Nature. The artist feels not the changefulness of the material world but the deep mysteriousness, the vast import, the terrible, the tender, the inscrutable spirit of Nature, and of his own converse with and mysterious relation to the Universe. His art becomes the consecration of his own life and of the universal life of Creation. In this manner art may be said to be something less and something more than Nature.

Reynolds was both wise and consistent in warning the artist against the vulgar idea of imitation. The painter must employ natural detail only as Nature does in conveying to the mind her effects—the facts of Nature must concern the artist only in so far as they become the objects of his taste, feeling and imagination. The painter must rise above all particularities and details of every kind. In rising above all detail of natural facts the painter does not discard the details of Nature. The man who rises above his passions does not annihilate his passions, but becomes their master instead of their bondman. So with the painter in regard to details ; in rising above natural facts he ceases to be the prostrate slave of material forms and becomes their master. He uses natural detail, natural detail does not use him. He orders visible forms ; outward nature does not harness him. Thus, he uses detail only in so far as it serves the higher purpose of his art. Multiplicity of detail does not make a work of art great, neither does the omission of detail make art great. It is the mysterious clothing of the forms

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of earth by the painter's mind and soul that makes great art. Nature has her prose but she has also her countless beauties and her poetry, and the artist must take the essence of all Nature's beauties and by the transmuting influence of his own soul return them to us irradiated with "the light that never was on land or sea." Towards this higher excellence of interpretation the artist must constantly strive, even although his art should show many faults otherwise. He must give us something less than Nature and something more than Nature ; he must re-create himself and Nature in a symbol of art.

So the artist cannot devote himself to the imitation of natural forms, for his aim is not to deceive the eye but to impress the mind. The great and true painters did not paint to deceive ; their pictures do not deceive us as cunning attempts at imitation of real objects, but they inspire us by the thoughts which they awaken in us of created and spiritual things. Great works of art do not delude us into the idea that we are looking out of a window at literal objects ; pictures in a room are not, in the vulgar sense, windows in the wall. Art, therefore, is thought and feeling, not imitation. You see a picture and you say : "How like Nature !" There you pay a great tribute to the painter, who knows very well that his picture is not like Nature as you simply suppose it to be. The painter is pleased, for he realises that his work has appealed to you because it has conveyed to you the mystery and suggestiveness which you yourself have felt in Nature ; perhaps not so deeply or perhaps a little more deeply than he himself has done. He knows that you have felt your own soul and the spirit of Nature in his work. He knows perfectly well that you are not considering by comparison whether he has faithfully imitated external objects ; whether he has put



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every mark on a tree-trunk or every vein on a leaf, or painted literally and exactly the form and hue of details, but that in his picture you recall your visual and spiritual impression of Nature. He knows that you are remembering how Nature had moved and touched you. The artist knows that when you are looking at a beautiful scene or at a lovely and perhaps beloved face you are not concerned with considering the intricacies of natural detail or the pores and marks of the skin, but that you are moved and enraptured by the wondrous beauty and glory of the scene and by the lovely form, character and mysterious life of the being whom you admire or love. He knows that in such moments you are not conscious of that which is material and corruptible but of that which is divine and imperishable in the face that you love and the scene that enthrals you. The artist, therefore, will not degrade himself and you by calling you from this Transfiguration of Nature to the anatomising of her material forms. He knows that you do not wish him to imitate natural objects in order to satisfy vulgar curiosity for the trickeries of craft, but that you desire him to help you to understand the beauty and meaning in all things. Art is, strictly speaking, no imitation at all of external objects even as Nature is more than a catalogue of visible facts. I have dwelt at length upon Reynolds's deliverances, not only with the object of vindicating my use of his precepts but in order to impress upon the reader the significance in this connection of Wilkie's reference to the art of Thomson: "He has done some things of extreme transparency that to the eye of the artist are pleasing, but which from the lack of imitation and detail are not likely to appeal to the common observer." Reynolds with great wisdom cautions the student against painting for "the common observer" but at the same time counsels him

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to recur constantly to Nature as the companion and inspiration of his art—the source from which all excellence must originally flow.

It is very difficult to convey in words this union of a painter's personality with the personality or character of Nature. Even painters fail again and again in their attempts to explain it. A painter of sensibility tries to describe his attitude to Nature : "When I go out to Nature, I may go out with two different kinds of vision. If I set myself to paint from Nature, using one kind of vision, I paint submissively, as far as the usual methods of art will allow. But if I approach Nature with my art-vision how very different ! In the latter case my true personality becomes one with Nature. Everything seems different ! Colour and form seem to change or modify ; some detail or prominent feature is transformed ; a part of the sky is emphasised, while another part is modified : that which is ordinary in sky or earth often becomes striking, virile and of abounding significance ; a realm of colour, beauty and wonder attuned to ineffable harmony. There is life and dash and change and tremulous movement instead of fixity and outline. Thus Nature's colours and forms give responsive expression to the feelings of my heart, and this is how Nature speaks to me and for me : this is why I must be continually in union with Nature in order to know that mysterious harmony which is the melody of my art." Nature is the confidant of a painter's every mood, for the true artist feels in Nature a spirit akin to his own ; everywhere he hears spirit answer to his spirit. Each flower, each leaf, the cloud and the breeze, each living or inanimate thing, every phase of Nature and of Life, is to him as the accent of a mysterious voice, the music of a mighty meaning ; and his art is the transfiguring emblem of all his passionate understanding.

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According to his character and his life so will Nature and the Universe answer him.

Assuredly the unimaginative imitator is not an artist, for he knows nothing of this transfiguring power of expression. He has nothing in his soul to confide to Nature and Nature in turn has nothing to confide to him. Nature to him is not a spirit out of the infinite calling to spirit ; in presence of Nature the irresponsible painter hears not what every painter must hear who would attain to noble simplicity in his art and to

The message Nature daily brings
Of ever fresh primeval things.

Imagination, that visionary faculty, raises the painter from mere servitude to phenomena to be master of his sight and lord of his art. He looks on the facts of Nature and he says : "I see reality bathed in the atmosphere of a love that transcends mere actualities." To the artist-sensitiveness to phenomena the true painter summons the exquisite qualities of heart which enable him to discern in the common facts of existence the vehicle of a noble epic, a gracious harmony, a sublime revelation. The sight of the painter as he looks on the facts of Nature may be likened to the fingers of a musician moving over the keyboard of an instrument ; the art that evolves on the canvas is the melody which the sight-fingers of the painter bring from the keyboard of natural facts. Thus it is that he gives expression to his emotions and thoughts in his art, that he commands Nature in art-ordinance. The sensitive sight of the artist, the finely synthetic and discriminating faculty of art-seeing inherent in him, cannot be separated from the temper of his soul and the empire of his mind. The vision of colour, form and line, of changing light and shade, is to him like the entrancing

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presence of a great spirit, of a great voice ; the presence and voice of the Forerunner of the Unknown, the advocate, the suppliant, the singer of his own soul. The accent of that great revelation, however shortened, must direct the painter if his art is not to become bankrupt and ineffectual.

A strict and slavish precision, an unquestioning adherence, to facts of natural form and colour is not the province of the true painter. Neither is such the province of the deluded mechanic boastful of his fancied fidelity to Nature. There is some excuse for the caustic complaint of a certain artist regarding the so-called 'naturalistic' painters : "These imitators, these faithful serfs of naturalistic truth, demonstrate their inconsistency even in their nature-studies. Let several of them paint the same view and their resulting studies will differ in form, colour, tone and values and even in phenomena, one might say. Of a truth many modern pictures seem less true in natural lighting, less like familiar Nature than canvases of the earlier schools." A literally accurate transcription of Nature is impossible to the resources of art, even as it is futile and undesirable—although to art is given the generous power of nobly suggestive illusion. The purpose and province of the true artist is to form an ideal from his thoughts and visions and from those impressions of beauty, wonder and spiritual significance with which Nature enriches the hearts of her intimates and the souls of those who desire her. Consummated art follows where the feelings and perceptions unite to join the most fit, most suggestive, most poetical and exquisite parts of an artist's soul with the finest harmonies of Nature. For the rhythm of line as well as of colour the artist must seek in his own soul and must likewise look into the soul of Nature with whose harmony he is in accord.

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Art of this transcendent, synthetic selection—art that is authoritative, simple and restrained—subordinates and eliminates the trivial and unnecessary and accentuates the most vital essence in spirit and in form. There is “no inexpressive waste” of colour, form or line, but every touch expresses thought, feeling, soul. As a certain critic says, the landscape is a minor element serving only to receive and convey the mood or aspiration of the artist and therefore the simplifying and transfiguring power of the artist ought to be everywhere visible in the painted picture ; otherwise, if lacking in this particular human quality or idea and not painted in this precious commanding or ruler manner, the resulting art is and must be mere superfluous fooling fit only for a mechanical poster or illustrated catalogue. The French painters happily describe landscape as “a state of the soul.” The purest art is and must be impressionist art, the art of personal or expressive impression. Impressionist painters appear in every age with different interpretations and often we hardly know them. Because they will not be false to us and to their own souls we seek, by jibes and jeers, by unreflecting ridicule, by presumptuous verdicts, to drive from the service of art the faithful apostles of those grand truths and ideals which are taught and re-taught by the masters of every age. This highest master-art is the outcome of the inner riches of which the materialistic painter is generally destitute. The master artist goes not out to Nature only to receive but to give, yea lovingly to command ; he goes out to sow and having sown he reaps an hundredfold. Nature will be intimate teacher and revealer to none save the painter who is first her overlord ; others do but picture her cast-off garments. If the soul of an artist be not in touch with the mystery of creation the spirit that

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is in Nature will not speak to him out of the whirlwind or out of many lips. His art will be without spirit and void. Spirit comes by faith and so by faith the art of a painter lives. If the painter have not faith in the themes he seeks to interpret he will not have faith in himself or in his art, and because of this lack of faith, he will be a stranger to the precious spiritual experience without which his utmost ability and skill of craft will little avail him. Without faith, and the love which is born of faith, a painter cannot give significance to his art ; for by faith inspiration comes, and illumines our mortal nature like "a flash of the majesty of the infinite Godhead."

And never shall the artist stand steadfast in faith amid human tragedies and sorrows and against the harsh experience of his own sufferings and weakness ; never shall he see that all creation continues beautiful and divine, unless he "walk forever in the light of spiritual truth."

In elevating art to its rightful importance in spiritual and intellectual significance we naturally become more deeply conscious of the paramount need of art in everyday life. Yet so many talk of art as a luxury, as a thing apart from the necessities of life ! Do we esteem as luxuries the benefits and consolations of religion, of love and friendship, of literature and learning, of science and discovery ? No. Why then do we regard art as a luxury ? Does not true art also come from that same intensity of life which is not a luxury ? Every medium that expresses or symbolises or teaches intensity and fervour of life is a necessity of our daily existence. Because this is not clearly realised, art is esteemed to be a thing apart from the necessities of life and of the spirit ; because art is not understood as a necessity to the life of a nation, the individual and the nation suffer many things, even un-

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knowingly. Because of this blindness towards art, in too many lives there is content with barrenness and shallowness, with falsity, with the spurious in paint. In presence of a purer comprehension of Life and Nature such complacency towards the false in art would neither be encouraged nor tolerated. This indifference and insensibility towards art would lessen as the life of a people became fuller, more apprehending and lovable. Deep understanding of art is never without love and perception and refinement, even although it may be that the high power of expressing or symbolising the art of a people must remain the calling of the elect, no matter how much the critic may assert that art is possible to anyone and that the calling of the true artist is merely the result of a chance influence. Too long, indeed, have we been accustomed to hear art spoken of as an adornment instead of a necessity by those who do not understand that art has for us its vibrant and vital meaning as pointed and as complete as the spoken or written prophecy. True art is not merely a picture within a frame, a stone shaped to a design in walls or turrets, but is, even in its meekest forms, a message, a prophetic and celestial vision to man; it is a service of his daily life. "Art is the most sublime mission of man, since it is the expression of thought seeking to understand the world and to make it understood."

Blindness to this real import of art explains that materialistic or earthy conception of art which gives rise, as I have already said, to the foolish notion that art is the imitation of material forms, and which also occasions the equally unwise and thoughtless idea that art is inferior to life and to the wind-swept, sun-blessed earth and changing skies. Even highly intelligent people often admonish us to remember that art fails not only because art cannot faith-

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fully imitate the visible forms of creation, or supply the moving panorama of the world, but fails because even one living human being is of far more value than all the greatest creations of art. They further remind us that whosoever gives up life and love for art turns from the real and divine to the pursuit of a fleeting mirage.

From such a hypothesis one could argue that all thought, all human experience, the whole activity of mind and soul, are inferior to and separate from man himself—which would be to contend for that which is manifestly absurd. Thought is man, experience is man, aspiration is man, love is man ; so art, which is the flower of all these, is man. Art cannot be objectively considered as apart from man. You see a noble picture, you admire a beautiful statue, you read a majestic utterance, but you do not value them as paint or marble or words ; you value them as symbols of the revelations of a soul that summons you to a realm into which you may enter according to your worthiness. Thus, art is of the life and being of man. The artist cannot discard these for sake of art, because art is the symbol of his passionate love for Nature and Humanity, and as such is the vital thing of his soul. The artist loves Nature because he has first loved Man ; according to the strength of his Human-love so will be the strength of his Nature-love and the strength of his art. To the artist, man is the thought of God, and Nature also the mind of God. You may destroy the symbol of a painter's vision but you cannot destroy the vision itself, which is a part of the painter's being ; nor can you destroy the vision in the soul of another, to whom the painter, by his symbol, has communicated the vision. Pictures that we have seen, books that we have read, and that have deeply impressed us, become part of ourselves and remain with us through life.

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Thus art is not inferior to nor separate from Man and Nature but is a part of the wonderful totality of the Universe.

True art is not lightly produced, nor is it to be lightly received. The sacred joy of the creative artist, the noble utterance of the painter, has to be bought with a price. The true artist does not often travel in paths of ease and pleasant places but in renunciation and devotion and often too in pain of soul. No painter will paint truly until, secluded from home and kin, from the amenities and comforts of settled life and from the props of his social being, he goes alone into that primeval wilderness of the soul. Great art comes not merely by sojourn in Italy or Florence, or in movement or in formulae, but from a timely abiding in that solitude where the spirit communes with the invisible and eternal powers. No man may remain long in that solitude, but, having dwelt there for a season, his art will nevermore be void of purpose nor lack the wonder-yearning of the heart. Painters, faithful to this highest consecration of their genius, find a nobler devotion and cease to make their art so much merchandise. Painters who hoard up their works at a rich man's ransom give cause to the poorer among the people to say : "Art is luxury, a thing for the rich." May not art be likened thus to manna from the skies, but manna hoarded by the priests into whose hands the blessed food was given, and which for lust of lucre is kept back from the people who die daily for lack of the finer outpourings of the spirit? Painters true to their high inspiration make their art a perfect deed, a perfect gospel. As they do not make their art a merchandise so they cumber not the earth with slumbrous efforts, dilettante fantasies and insincere productions, the proceeds of which

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might procure them respectable ease or titles, or place and luxury unworthy of their genius.

In contending for the inalienable support and governance of the spirit in all sincere art we must fearlessly face the opposing view that art is primarily a sensuous delight in life and things, also that subject in art matters nothing ; that expression of mind and aspiration had better be left to the literary form. But mere sensuous delight in life would not give us the sublime creations of the art of Egypt, the noble art of Angelo, the lofty repose of Raphael, the fine verve of Velasquez, and the profound art of Rembrandt. Soul and mind grow in reverent meditation and Nature through colour and form breathes mysterious and meditative import. Nature is like a soul in meditation. As an expression of the God-mind, the creation of the Omnipotent, Nature has more than a sensuous appeal. The merely sensuous cannot enter into close converse with spirit, and art without spirit is as body without soul. And although subject, as such, is not necessarily soul in art, it is foolishness to scoff at subject as entirely superfluous and inimical to art. As Ludovici reminds us : "The subject picture had a noble past, a royal youth" ; as practised in an age when artists painted with a deep faith in something higher than themselves. Subject is only deserving of contempt when debased as a trivial end in itself. A picture may certainly have an imposing subject or be painted carefully from the facts of Nature and yet be far from conveying elevated ideas or living impressions ; it may even repel as a combination of pictured images and dead forms. So with all manner of art. Art is more than sensuous display and the exercise of animal delight in life. Art is not merely an indulgence ; it is a language to those who can understand ; a language of noble and inspiring ideas. Ruskin may not altogether have understood the

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artist mind or been wholly fortunate in his conception of art, but no truer or finer words were ever penned by that consummate literary master than that art speaks to and teaches the heart of man many noble, great and moral lessons. Ruskin's inability to comprehend the peculiar temperament of the born painter—as apart from the temperament and outlook of the artist-scientist—is strikingly illustrated by his own naïve confession that Turner seemed to despair of ever being able to make him understand the real meaning and intention of his art! Art is a teacher: every touch of the artist on the canvas is a word, every tone a line, every line a verse, and the whole is a speech, but not the speech of the pen or tongue or instrument. But let there be no misunderstanding. These word-touches utter no sermon, teach no moralities, for their import is above all creeds and they speak with the perfect freedom of the soul. Art comes in transcendent silence from the heart of the Universe to the heart of man. Within the Silence is the higher morality and truth and passion of life. This beautiful teaching of art may accompany or be independent of subject in a picture or of intent to teach on the part of a painter.

In exempting art from the world standard of social moralities I do not give licence to immorality in art or in the artist. So far as one may consider the morality of a painter apart from his art, Balzac has said, and every true artist knows, that a painter gains by being comparatively chaste. How much he weakens his art by even a little licence from chastity who knows? Very significant was the remark of a painter in answer to the admiring criticism, "You must have been in good physical health when you painted that picture." "Yes, and in good moral health too." However one may honour or dissent from many of

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Ruskin's art theories the nobility of character which he insists upon in the artist is well worthy of consideration. As George Moore wisely says, the great artist and a Don Juan are incontrovertibly antagonistic ; what is abiding in the artist is chastity of mind ; all else is ephemeral and circumstantial. Yet Moore, like certain other writers, insists that sex is as important an element in art as in life, that all art that lives is full of sex, by which is meant that concentrated essence of life which the great artist jealously reserves for his art and through which it pulsates. Moore intends us to understand that the true artist possesses a noble gallantry, a divine virility.

As I cannot agree with the conception of art as the expression of a sensuous delight in life no more can I agree that the technique of art is chiefly a sensuous delight in the manipulation of pigment. The technique of great literature and music is more than the formation of letters and the mere production of tonal sound, and so the technique of art is more than the handling and manipulation of paint. True art-craft, like that of literature and music, is born of the whole intellectual and emotional force of the painter and in fact it is this art-craft which electrifies subject into life until figure, animal, and tree seem to breathe and grow in virile union and relationship with the marvel and mystery of creation. I have already elsewhere endeavoured to show the folly of attempting to dissociate the craft of art from the purpose, impulse, or emotional intention of the painter, and how art-craft is really inextricably interwoven with the artist's feeling, emotion and intellectual being. This articulation of art may be altogether different from the articulation of the pen, or the tongue, or the instrument, all of which have one condition of rightness that each technique shall vitally express the thought, feeling and emotion of the artist

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in each medium. The human soul needs all these various tongues and each tongue has its province. Precious is this living technique, this spirit-writing of art! Above and apart from the cleverness of sensuous dexterity, the poverty-tricks of the mere craftsmen, true art-craft gives life and force to conceptions which would otherwise be inarticulate, cold or lifeless. This technique is as the breath of art without which its noblest ideas could not live. While strongly opposing the assertion that technique of art may be sought as an end in itself I give, as will be seen, full importance to the technique of the great masters and of all true painters. The technique or craft of art conveys, to those who understand, as much point and pleasure as does the technique of music or the play of words to the musician or the lover of letters. Those who are artists by temperament and feeling, if not by practice, appreciate this living art-expression, and they alone, perhaps, experience the keen delight and subtle pleasure in a masterpiece of technique. To those who understand it, this word-language of art is the most exquisite and noble. A true painter undoubtedly finds a keen fascination and delight in the exercise of his craft but his ecstasy is as much above the pleasure of the mere dispenser of technique as the higher experience of human passion is above base indulgence. Soul, feeling and passion commingle in the highest art-expression.

True art is therefore spiritual and not materialistic, realistic or sensuous in its aims. Art in this sense has a high influence upon human existence and aspiration. Some thinkers place art influence very high. "The great artist," says one writer, "is the synthetic and superhuman spirit that apotheosises the type of a people and thereby stimulates them to a higher mode of life." We are told that "we cannot with impunity foster and cultivate vulgarity and mob

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qualities in our architecture, our sculpture, our painting, our music and literature, without paying dearly for those luxuries in our respective national politics, in our family institutions, and even in our physique."

This nobler art which comes of the inner wealth of the painter, and not by teaching or the trickeries of craft, is the only art worthy of our homage and respect. This inner art-wealth or creative inspiration is given to all true painters, but in varying measure. This is the true art whose influence never dies, for it has neither past nor future and its rule is in eternity. The spirit of this art will live though every visible semblance of it should perish from the earth. Great creative artists, it has been said, esteem the past in art only in so far as it has served for their schooling. I have already argued the relationship of past to present art and need not further elaborate the question. Christ as Creator or Master Artist is given as an example by one writer, but Christ's gospel or value of life is not destructive of the past but is the fulfilment: "I come not to destroy but to fulfil the law and the prophets." Christ assimilated the Mosaic law to His Gospel of Life and destroyed not a tittle of that law. Creative artists do not destroy but assimilate the art-laws of the past to their own art. No wise man schools himself in that which he despises, nor does he assimilate that which he does not reverence and respect. It is unsound to assume that men of the Renaissance did not venerate the work of the past because they sometimes replaced the art of their predecessors by that of their own. If we regard the destruction of great works of art as a sign of the creative or master mind, then we must yield to the ignorant goths and the irresponsible mob the high qualities of creators. But we have yet to be convinced that mob rule in our picture galleries and the wholesale destruction of

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their contents would result in a nobler value or estimate of things and of life.

The Master Artist gives battle to the soulless and the tyrannical in art and life. Not as a spiritual anarchist bent upon the ruthless destruction of all the past, of ideals which direct souls and values which govern life righteously, does the Master Artist rise up to battle. He seeks not to destroy, nor can he destroy the soul of values, but as the implacable enemy of false symbols of the ideal, beneath which a slothful and decadent people seek slumber and repose and the peace which is death, he, the Master, wills that this illusion of a people shall be destroyed from the earth. The armour that he wears and the strength that supports him is the armour and the power of the Masters of the ages, for he is the living champion of the eternal truths. The regal and invincible voice which says : "I shall know ; into Thy Veil of Mystery I shall go, O Life !" again speaks and speaks triumphantly : "O death, where is thy sting ; O grave, where is thy victory !"

No man hath power to confine spirit within a system, a value, a world, a tyranny, an illusion. The Master Artist shall be the guide, the leader, the champion of a people—their tyrant-ruler never. "The world is beautiful and good for there is no time and there is no death," says the Master Artist, for he knoweth. Under no man-made system shall a people live, for no man can be controller of the free far-seeing soul. The eyes of the soul fix not their final rest upon earth's kings and systems nor on the firmament as the dome of human pretensions, but look afar into the Eternal.

Therefore the poet and seer, in whatever domain, must be a missionary and servant of the Spirit, because over all the attributes of Man and Nature there is always the mystery of eternity and of the unknown. Every true artist touches the

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confines of that mystical realm and because of the contact his work is raised immeasurably towards that mysterious significance which is apart from the art that is merely pictorial and picturesque. The painter, however lowly be his theme, however humble his performance, who has entered the precincts of this great life should be numbered with the true sons of art, with that great and noble company whose labours are immortal and divine. It is this final seal upon the work of a painter which places him in the company of the Masters in whose eternal habitation there are both the lowly and the great in Art.

BIOGRAPHY OF THE ARTIST



BRODICK CASTLE

Duke of Buccleuch

CHAPTER IX

UNLIKE Turner, his great contemporary, who first drew breath within the murky confines of a London by-lane, John Thomson was born where Nature's charms harmonised with the advent of a great landscape painter. Dailly is pleasantly situated amid varied scenery of hill and dale. The vale slopes gently from the pastoral hills and in time of harvest golden grain-fields wave where cottar-dwellings send up their wreaths of smoke against the deeper tints of the landscape. Through the Girvan valley, famed for its sylvan loveliness, flows the Girvan Water, whose tributaries meander with musical rhythm between verdured or wooded banks where pathways wind, ascend or descend through miniature glens. There also one may gaze on the old-time castles and towers which rise from meadowy flat or rocky summit and lend a touch of romance to Nature's prodigal display.

The Manse of Dailly is ideally placed, its garden abutting on the banks of the river Girvan. In this Manse of Dailly, the dwelling of his father who was parish minister, the future painter was born on September 1, 1778. He was the youngest son of a family of four sons and three daughters and with his brothers and sisters he attended Dailly Parish School, then under the direction of the painstaking and prodigiously underpaid Dominie Welsh, a fine type of the old

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Scottish Schoolmaster. Possessed of many estimable traits of character, thorough, competent and upright, Mr. Welsh gained the respect and affection of his pupils. His former scholars frequently became his correspondents, and intimation of any success or advancement in their careers would be sent with the object of gladdening the heart of the faithful old pedagogue. Or, returning after a lengthened absence, perhaps in other lands, they remembered and personally thanked their former teacher for the sound instruction which, in not a few instances, had contributed to their success. Upon a salary that would appal the school-board teacher of to-day Mr. Welsh taught English, French, Latin, Writing, Arithmetic and Book-keeping. His salary was £8 : 6 : 8 per annum. Fortunately he was entitled to certain perquisites as Session Clerk, but even then his whole emoluments did not amount to £30 yearly. Undaunted, the old man made the parish aware of his determination to impart knowledge. "There was scarcely an individual in the parish," we read in the Statistical Account, "who had not been taught to read and write English."

The school-house had none of the appliances and advantages of modern educational institutions; it was hardly more than a shed, with thatched roof, and furniture of the most primitive description. But from unpretentious seats of learning like this, and through the self-sacrificing devotion of the hardy dominies of the old parochial school system in Scotland, resulted, as Macaulay has declared, much of the progress in agriculture, manufactures, commerce, letters, and science of her people; a progress such "as the Old World has never seen equalled, and as even the New World has scarcely seen surpassed." The rule and influence of these old schools were wholesomely democratic. The son of the squire and of the minister, of the village

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wright and of the day-labourer of the clachan, sat on the same bench and received their learning from the same source.

Few particulars have come down to us from the period of John Thomson's boyhood. A good idea, however, may be formed as to the artistic bent of his character even from his very early years. In boyhood his most absorbing occupation was drawing and painting. In the absence of pencils and colours he would resort to charred wood and candle-snuffings. Scraps of pasteboard, common paper, anything that could possibly be adapted to the purposes of art, were utilised, and, if the supply happened to give out, with childish indifference he would sketch upon the white-washed walls of the manse. His mother would probably be annoyed at such an excess of artistic zeal.

Continuing to attend the Parish School of Dailly, where he likely put forth his skill, as is the habit of the young artist, in a pictorial embellishment of the class-books, John Thomson came to achieve quite an artistic reputation among his youthful companions. In this connection a rather humorous story is told of an old country carpenter who proudly professed to have initiated the lad into the deeper mysteries of art. "It was me," emphatically declared this worthy, "that first taught him to pent." The incident, as follows, was related by a gentleman to Robert Scott Lauder, R.S.A., son-in-law of the artist. This gentleman was travelling in the vicinity of Dailly after Thomson had become famous as a painter. Entering into conversation with one Thomas M'Murtrie, who had occupied the position of carpenter in Dailly when Thomson was a boy, this dialogue ensued :

"Ye'll ken ane John Tamson, a minister?" asked M'Murtrie on learning that his companion came from Edinburgh.

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"Oh," said the visitor, "you mean Mr. Thomson or Duddingston, the celebrated painter ; do you know him ?"

"Me ken him ?" was the proud retort of the ancient one ; "I should think sae. It was me that first taught him to pent."

This boast of the old man was based, after all, upon a rather slender pretext. The circumstances are as follows. Old Thomas resided in a small cottage near the manse, named "The Rone," and Johnny, or "Jock" Thomson as he was sometimes called, was a great favourite with him, and often, looking in on his way to and from school, would spend an hour or more in the wright's cheery workshop. Having just finished a large box, or chest, for a member of the community about to set out for foreign parts, the idea occurred to the carpenter that some pictorial ornamentation of the lid might relieve the bald monotony of paint and varnish. At that moment, opportunely, he remembered the artistic capacity of his young friend. Small persuasion on the part of M'Murtrie was needed to induce Johnny Thomson to begin operations with brush and colours upon the lid. M'Murtrie proposed a yellow bunting as a treatment. John set to work with a will, and, as the picture of the bunting grew under the diligent brush of the budding artist, old Thomas performed the duties of art-professor by intermittent grunts and ejaculations of encouragement and approval. This is how John Thomson early became a student of art in the atelier of Thomas M'Murtrie, Professor.

The story of his boyish devotion to art makes wonderful reading. His class work done, he was allowed to indulge freely his ardour for painting. His devotion was astonishing. In the early hours of the morning before school hours, after school work was finished, and on holidays, he

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was occupied with brush and pencil. The study of outdoor phenomena earnestly engaged the attention of the young artist. He frequently rose at two o'clock in the morning and tramped many miles to witness the sunrise from a particular spot. To study the effect of sun-rays penetrating foliage he would enter a wood and gradually retire, keenly noting the alternations of light and shadow and of tonal value. He tried to fix more firmly in his mind the varying moods of Nature by making memory-studies of the effects he had witnessed or sketched out-of-doors. With a zeal extraordinary in one of his years he strove to impress upon his mind every phase and aspect of Nature. He evinced a passion for the romantic and picturesque in Nature, and his eager and inquiring intellect also led him to investigate the workings of Nature's laws, until his knowledge of them might almost be said to rival his extensive familiarity with the outward appearance of earth and sky. His progress as a student of Art and Nature was as remarkable as it was rapid. He showed a strong inclination for the study of optics, geology, chemistry and astronomy, and eagerly read every accessible book on these subjects. This scientific foray in his father's library would, no doubt, tend to strengthen his powers of reasoning and observation. He certainly seems to have been in many ways an exceptional youth. He also had a deep love of music and in after years attained remarkable power of expression on the violin, violoncello and flute.

The youthful artist spent many a summer holiday period at Holm Farm, Dundonald, the home of his mother's people, and among the varied picturesque features of the district which engaged his attention was the ruinous Dundonald Castle, the home of Robert II., a subject which was again to occupy his brush in later years. Mrs. Thomson was a

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daughter of Francis Hay, of Lochside and later of Holm Farm in the parish of Dundonald, which is the neighbouring parish to Girvan. Of a reputedly wealthy and well known farming race, the Hays were on terms of intimacy with the celebrated Susannah, Countess of Eglinton, who, after the tragic death, at the hands of an exciseman, of her son, Alexander, tenth earl, had gone to reside at Auchan, Dundonald, where she was visited by Dr. Johnson and Boswell during Johnson's Scottish tour. Lord Hailes, an intimate friend of the Thomsons, was also known to the great lexicographer. An aunt of young Thomson was the notable "Bonnie Mary Hay," a daughter of Matthew Hay—sentenced at Ayr for implication in the contraband trade—and the inspirer of Crawford's song: 'Bonnie Mary Hay.' This charming being often visited and stayed with the artist's mother when, in after years, she went to reside in Edinburgh.

In the district near his home, and in the surrounding country, there was certainly no dearth of material for the pencil of the budding artist; nor was the glamour of romance awaiting to enthral his ardent and imaginative temperament. Closely connected with the district and neighbourhood is the name of King Robert the Bruce, whose castle of Turnberry is only a few miles distant. This castle was one of the earliest of the long series of famous Scottish strongholds depicted by Thomson, and whose pictorial, historic and romantic glamour seems to have enthralled him. Farther north is the site of the ancient Castle of Cardross, where Bruce died in 1329. On the highest summit of the Hadyart Hills, from which in his boyhood Thomson was wont to witness the sunrise and observe the changing panorama of natural effects, Bruce entrenched his army of three hundred when, after being misled by a false signal, he left his place of vigil on the Island of Arran and

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landed on the Carrick shore. The neighbourhood and locality have many historic and other remains. A cradle of Scottish mediaeval history, as Professor Veitch reminds us, the district is also rich in Covenanting memories, and likely enough the artist's near and early contact with that page of heroic national religious devotion helped later to inspire his famous picture of the 'Graves of the Martyrs.'

The Solemn League and Covenant
Cost Scotland blood, cost Scotland tears ;
But it sealed freedom's sacred cause—
If thou'rt a slave, indulge thy sneers.

On the mind and character of the young artist none can doubt the influence of the beautiful scenery and romantic associations of his early home. In literary and other aspects Dailly is noted as the birthplace of that sweet singer, Hew Ainslie, while another poet, Hamilton Paul, was a native of the district. If not in the locality, at least in the same shire, was born the great national poet, Robert Burns. It might, however, be considered mere far-fetched conjecture to assume that the young artist ever came into personal contact with that wonderful genius, although with his early developed artistic and literary tastes Thomson, as a lad, naturally would be conversant with the writings of Burns.

John Thomson was fortunate in his natural surroundings and in the influences of his home life. The Thomsons were a contented, happy and highly respected family. It is true that the financial resources of the manse were restricted and demanded the most prudent management ; the minister's income from stipend and glebe amounted to only one hundred and five pounds yearly. Yet upon this meagre sum the minister managed to maintain and educate a large family and to discharge the charitable and

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social obligations. The moral influence of the parents was a potential factor in the right development of their children's character. The influence for good of such a home cannot be overestimated. The joy and affection of his boyhood days must have left an indelible impress upon the heart and mind of the future painter, while his early devotion to art amid the beautiful scenery of Dailly would be to him a very precious and abiding memory. So the years passed in healthy and happy employment until John reached his fourteenth year. He was then a tall, wiry and active lad.

His initial training at Dailly Parish School was now supplemented by lessons in the classics given him by his brother Thomas, who was afterwards a well-known advocate and antiquary. Thomas Thomson, to whose career, scarcely less distinguished than that of his artistic brother, if not so well known outside of legal circles, we shall revert later on, was then in the closing sessions of his university course. In 1782, at the age of fourteen, he had become a student at Glasgow University, where from the outset he distinguished himself, especially in Greek, for which four prizes were awarded him in his first year. In 1785 he gained one of the bursaries founded by the first Earl of Dundonald. He continued a gown student for seven years, taking his degree of Master of Arts in 1789. In the last two years of his university course at Glasgow he attended both the Theological and Law Classes. Although intended for the Church his strong predilection was for Law. His father's narrow means, however, and the heavy fees required for the qualifying studies of an advocate, compelled him to keep his legal aspirations in abeyance and to continue his theological studies in the hope that circumstances would yet enable him to adopt the calling to which his inclinations impelled him. At intervals during this period he acted as

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tutor to his brothers at the Manse of Dailly, and so impressed were they by his ability and discipline that John used to observe, even half-a-century afterwards, that he had never been quite able to overcome a feeling of awe and respect for his elder brother and tutor.

Now came the first great grief of the youthful painter's life. It had long been his dream and desire to become an artist. No obstacle had hitherto been put in the way of his bent for art, and, indeed, his early devotion had met with some sympathy and encouragement. But the boy's future had now to be considered and his father was strongly opposed to the painter's precarious calling as a career for his son. Indeed, he had long intended that his boy should be a minister. An inborn aptitude, in spite of tears and petitions, was fruitlessly pitted against a parent's unfortunate if well-meant opposition. The youth went down on his knees and tearfully besought his father's permission to be an artist. He received a kindly pat on the head and was good-naturedly but firmly told that it would be better for him to go and study his verbs.

Allowance may be made for the attitude of the father who had no assurance that his boy was possessed of artistic abilities of a high order, or even of talent sufficient to raise him beyond the penalties that follow on a rash assumption of the artist's calling. Naturally, he esteemed the sacred office of the ministry as a higher and more prudent destiny for his son than a lean livelihood and an ignominious failure in the pursuit of the artistic ideal. He was all the more bent upon his youngest son entering the Church since his eldest son Thomas had given indications of his resolve to desert the study of theology for law. To see a son of his in the ministry was one of his fondest wishes. After a bitter struggle John bowed to his father's will and entered

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on his divinity course at Glasgow University in 1791. After a session at Glasgow University he followed his brother Thomas to the University of Edinburgh and there continued his studies under Professors Hill and Dalziel.

During his college days in the Capital he resided with a Mr. Shepherd in Hamilton's Entry, off Bristo Street—a thoroughfare which is in close proximity to the New University and Students' Union. There he shared a modest lodging with his brothers Thomas and Adam, the latter having secured a post in the banking-house of Sir William Forbes, mainly through the kind instrumentality of Mr. Kennedy of Dunure, one of his father's parishioners. The lodging in Hamilton's Entry, now demolished, was a resort for a number of the younger advocates and law students of the day, and among those who forgathered there of an evening for study or relaxation were men who afterwards became illustrious—Francis Jeffrey, William Erskine, William Clerk, and Walter Scott. The younger Thomson, with his reserved and romantic temperament, felt for a time quite awkward and out of place in such a learned company and it is not unlikely he would often sigh by the waters of legality for his paint-box and his pencil and the leafy woods of Dailly. As he became accustomed to his surroundings his awkwardness would wear off, and the brilliant conversation could not fail to be beneficial to his opening mind. When we remember that Scott and Jeffrey were among the talkers we can imagine the quality of the conversation. Scott used to say of Jeffrey : "Frank Jeffrey is a wonderful man ; he reminds me of the Princess in the fairy tale of 'The Well at the World's End,' for he never opens his mouth without diamonds and rubies dropping out of it" ; while somewhat similar words were used by Captain Hall in describing Scott's conversation : "His mouth he cannot

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open without giving out something worth hearing, and all so simply, good-naturedly and naturally." It is said that Scott prized the lodging in Hamilton's Entry as "an agreeable retreat from the dull office in George Square, and liked specially to steal away there to breakfast on Sunday mornings." In after years John Thomson spoke with delight of the conversations of Scott and his brother Thomas on these occasions. The younger Thomson's part in these gatherings was chiefly that of a listener ; a not unprofitable part we may be sure. Thus Hamilton's Entry, although frequently a place of severe study for these young men, was likewise a quarter of social and intellectual relaxation, especially in the long winter nights. John gradually outgrew his shyness and diffidence. His connection with the Dialectic Society, of which he was admitted a member in January 1799, shows that he not only overcame his natural diffidence but that he had powers of expression above the average. He took a lively interest in the conduct of the Society and contributed in the year of his election an essay entitled 'Poems of Orpheus.' This refers, of course, to the title "Orpheus of Highwaymen," popularly given to John Gay the famous author of the 'Beggar's Opera,' which according to Sir John Fielding was never produced "without creating an additional number of thieves."

Thomson no doubt benefited much from this early and desirable association with high-principled and keenly intellectual young men. "It was impossible," says a writer, "for the young student to mingle in such society without catching its intellectual inspiration ; and he showed its effects by the proficiency he made in the different departments of his university curriculum, as well as the acquisition of general knowledge, and his facility of imparting it." But his passion for art was ever paramount.

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Thomson would have to relinquish to a considerable extent his devotion to art owing to the exacting routine of his new duties ; although his passion for painting must have grown with his expanding powers. A father's mistaken commands and a strong sense of filial duty had laid a heavy burden upon him, but he obstinately, or rather helplessly, retained his love of art and brought to his college tasks apparently a mournful application. At anyrate we cannot discover that he followed the routine easily or willingly. It is significant that word is sent to Dailly by brother Thomas that John does not make very marked progress in his university studies, and that there is a difficulty in inducing him to exert his strength. A gentle exhortation from the manse, in the form of a diplomatic letter in which the father does not reveal what he has heard, leaves John to infer what is meant by "I have received accounts of you." The letter ends with these words of gentle rebuke and encouragement : "I have not the smallest doubt that a continued application will make everything easy to you, and that your success will increase with your pleasure." A later epistle from Thomas to the Manse of Dailly gives evidence of an improved habit of application on the part of John to his college work : "John's Latin Lessons begin to be a good deal easier than at first and the whole now sits lighter on him. I think he will in a short time acquire habits of close application." The parental reproof and exhortation are evidently laid to heart and John determines to work steadily for his degree. During his college course he acquired a good literary knowledge, and made considerable acquaintance with philosophy and science. He seemed to have a natural aptitude for these studies, for, later, we find him contributing several articles on scientific subjects to the pages of the 'Edinburgh Review.'



VIEW IN ARRAN

Duke of Buccleuch

Thomson of Duddingston

In a letter to his son, Thomas, dated February 7, 1797, Mr. Thomson says : "I am sorry I cannot speak to Jock upon a favourite subject, as I have long wished to do ; causa patet." This remark may have had reference to a doubt of the parent as to John's ultimate willingness to enter the ministry.

Many of Thomas's letters to his father at Dailly speak of naval victories, expected invasions, and volunteer corps, for this was the period of the Napoleonic wars. Always welcome intelligence to the lads was the intimation from the manse at Dailly of the dispatch by Mr. M'Harg, the Ayrshire carrier, of a box filled with hams and cheeses, "and with the interstices stuffed with shirts—plain and ruffled—and stockings."

But how did Thomson progress in his art during these years of college life ? It is not to be credited that the keen and ardent worship of Art and Nature which characterised the artist in boyhood would be suddenly discarded when he found himself transplanted from the green swards and tune-ful vales of Girvan to the causeways and the hurly-burly of the city. The sky was still overhead with its panorama of cloud and colour, its pageant of storms and tender tranquillity. As the evanescent moods of Nature had fascinated him in and around Dailly, so the fitful gloom and checkered lights of the streets of Edinburgh would not be unnoted by his artistic eye. The westering sun, suffusing the castellated rock and transforming domes and turrets and gardens into a poetical translucency, would flood the artist's being with wondrous dreams of beauty. The lights of the city trembling in the darkness ; the towering grandeur of the dark fortress, standing sentinel over the ancient night-enveloped town ; and over all, in a star-bespangled heaven, the crescent moon ; the pleasant sunlit or storm-swept dales and fields and woods

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around the city—all would fascinate and hold him spell-bound. Apart from his brief studies at Nasmyth's class, every hour that could be spared from his college lessons was dedicated to the art he loved. His brush found employment on every possible occasion of leisure. At odd moments and during holidays, especially during the long vacations spent amid the beautiful scenery of Dailly, he unceasingly practised with brush and pencil. It must have cost Thomson much to stand true to duty and obedience. The continued renunciation of a fondly-cherished ambition must have proved to a youth of such endowments a heart-desolating ordeal. But from this seemingly cruel ordeal the painter's character was further strengthened and enriched and his nature given that final impress of nobility and power, the reflex of which so strongly affects those who can see and appreciate his works.

Thomson, moreover, was peculiarly fortunate in the social opportunities he had of mingling with those of cultured and artistic tastes. For these advantages he and his brothers were chiefly indebted to the interest taken in them by the Hailes family. Although poor in pocket and humbly domiciled, the minister's boys had, through the kindly intervention of Lady Hailes, admission to the best society in the Capital. Lord Hailes, a son-in-law of Lord Kilkerran, a parishioner and near neighbour of Mr. Thomson at Dailly, had, previous to his death in the winter of 1792, shown a warm interest in the career of the eldest son, Thomas, and there is no doubt that his lordship's sympathy took practical shape in assisting his protégé to the realisation of his desire and ambition, the study of law. The abilities of one who later was to become the first great legal antiquary of Scotland would probably impress Lord Hailes with a prophetic sense of his future greatness. He did not live to see the hopes

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he entertained of his young friend realised ; but the interest and friendship shown by him were continued by his widow who extended the hospitality of her hearth and home to Mr. Thomson's three sons. The brothers, Thomas, Adam and John, were often invited to spend an evening or a Saturday afternoon or week-end at Hailes House. They sometimes spent Christmas there, and joined in the gaiety of the festal season. Thomas, in a letter to his father, dated December 27, 1793, says : " John and I have been holding our Christmas at New Hailes. . . . Everybody is engaged in feasting and merry-making " ; and, again, in another letter : " We all walked out to New Hailes on Saturday last. Mr. Ferguson arrived there on Sunday. I returned to town with him in the evening ; the boys on Monday in Lady Hailes's coach."

We can easily understand how welcome to the young men, who yearned for home, must have been the friendship of Lady Hailes. Her kindly hospitality and motherly interest would be keenly appreciated ; and very delightful must have been the occasional week-end change from the confined quarters in Hamilton's Entry to the spacious rooms and rural policies of New Hailes. In addition to the social and pleasurable attractions of the mansion there was much to interest and fascinate the antiquarian and artistic tastes of the lads who had free access to the splendid library and the valuable collection of paintings. We can imagine Thomas absorbed in some volume treating of his favourite studies, and John passing from painting to painting with enraptured gaze, or diligently copying an admired canvas and garnering impressions to be made use of in some work of his own. The artistic advantages of this family connection and the sympathetic regard of art-loving friends would be of invaluable assistance to the young artist.

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Intimate visitors as they were at New Hailes and at refined homes in the city, the young men knew the difficulty of making ends meet. A side-light is cast on the pecuniary position of the Thomsons by a letter from Thomas to his father, acknowledging a remittance, dated February 26, 1797, in these words : " John has for the present relinquished his scheme of buying a fiddle, and has patriotically contributed the money to the exigencies of the state, which will, I hope, save us from making further demands upon you at present." These words, which reveal the straitened circumstances of the lads, convey a feeling of hopefulness and a determination to overcome the drawbacks of their condition ; they also afford another example of John's readiness to be self-denying for the sake of others—a feature of his character which we cannot but admire. Fortunately before leaving college John was able to purchase the coveted violin and also to pay for a month's course of instruction in painting at Alexander Nasmyth's class.

Few are the particulars relating to Thomson's earlier years and to his college life in Edinburgh. No untoward event seems to have interrupted the ordinary routine of lessons, examinations, vacations and social functions. Everything points to an unabated interest in the art which he had so sedulously fostered. Yet, faithful as he was to his heart's desire John Thomson did not, as we have seen, neglect his university studies. His acquisitions in English Literature, in Science and Philosophy were considerable, and at the age of twenty-one he had completed his studies and taken his degree.

Shortly after leaving college he was licensed as a preacher of the Gospel by the Presbytery of Ayr, on July 17, 1799. Thereafter he appears to have acted as voluntary assistant to his father who was then in failing health, but some months

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of well-earned relaxation from college-work was spent in his usual devotion to picture-painting.

Preferment came to Thomson through a circumstance which he was never likely to dissociate from his entrance into the ministry, namely, his father's death, which took place in the early spring of the year 1800. The patronage of Dailly was in the gift of the Crown, and influence working successfully in favour of the son of the late minister, he was ordained by the Presbytery of Ayr on April 24, 1800.

Soon after his ordination to the charge at Dailly he wooed and wedded Isabella Ramsay, daughter of the minister of the neighbouring parish of Kirkmichael. They were married on July 7, 1801. A lady of gentle and courteous manners, Mrs. Thomson proved a thrifty and helpful wife and did much to preserve the traditional reputation of the manse. The issue of the marriage was two sons and two daughters. Mrs. Thomson's father, a pastor with a bent for farming, like the patriarchs of old, was founder and first President of the Carrick Farmers' Society, and was largely responsible for a marked improvement in agricultural methods in that part of Ayrshire, which, as a farming district, was until that time in a rather backward condition. He offered this terse bit of counsel to Thomson after his ordination : "First, keep aye the fear o' God ; second, keep aye your feet on the croun o' the causey ; and third, do your duty, sir, and ne'er speir what the folks say o' ye." He died shortly before his daughter's marriage to Thomson.

Writing to Thomas Thomson with reference to John's ordination Mr. George Cranstoun, afterwards Lord Corehouse, expresses a belief that his talents will be more than equal to the occasion and says : "I believe scarcely any other young man at his age, and with so little previous study, would have been qualified for so serious a charge," and adds :

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“He must preach next Sunday from that text in Luke ; ‘Let him that hath no sin among you throw the first stone.’”

The necessity of providing a home for his widowed mother and sisters impelled Thomson, so says a certain writer, to accept the Dailly charge and to suppress a natural inclination for the undivided career of a painter. But it is altogether unlikely that the burden of supporting his mother and sisters would be put wholly upon the youngest son at the outset of his career ; naturally, his brothers without doubt would have contributed towards their support. Indeed, after Thomson’s removal to Duddingston, his mother appears to have gone to reside chiefly with her eldest son Thomas who did not marry until late in life. Again, John Thomson, soon after his ordination, took unto himself a wife and the responsibility of a family. This he could hardly have done if he had been the sole support of his mother and sisters. In entering the ministry Thomson was honouring the last wish of a beloved and venerated father whose dearest desire it had been that his son should continue the ministerial succession of his family, his own father and grandfather having been ministers of the Church of Scotland. And to one of Thomson’s elevated character the ministry would not be distasteful, while its latitude would secure to him opportunity for the practice of his art and, as I have said elsewhere, relief from the financial anxiety associated with the career of a landscape painter of that time. In fact landscape painters of Thomson’s day had to rely for the most part upon portrait-painting for a subsistence, there being then little demand for landscape art in Scotland.

If our painter did not figure prominently in art until after his removal to Duddingston it was at Dailly, his birth-place and early home, in the lovely vale of Girvan, that his

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career as an artist opened. His passion for art glowed more fervidly now that he dwelt once more amid Nature's haunts. One may imagine with what rapture the artist-minister would escape from the arid quadrangle and the stifling city and rove again, with pencil and palette, under changing skies, among the delectable dales and woods that were the scene of his early artistic pursuits. The ardour of genius which no discouragement or hardship can daunt nerved and inspired the artist to follow his bent with unfaltering diligence. The duties of his profession, the responsibilities of a home, and the thinly-veiled hostility of some of his parishioners to his artistic avocations, might hamper but could not stay the progress of his genius. The advantages of his position would more than outweigh the disadvantages, giving freedom from financial care, while the love of wife and children would be of priceless value to his affectionate nature. That the duties of his ministerial profession did not prevent a fair proportion of his time being set apart for artistic ends is shown by the record of his doings at this time. Ministerial duties did not by any means exclusively claim his time and attention. With sketch-book or easel he was frequently to be seen, seated for hours before some chosen scene, or observed at work in Bargany, Kilkerran, or Dalquharn Woods. He painted, it is said, during this time, a considerable number of pictures which were mostly gifted to friends. The recipients probably esteemed the pictures more as the work of the minister than for their merits as artistic productions. He painted also a few portraits as a relaxation from his more serious landscape work. To a pictorial endowment Thomson added a fine musical capacity, and his skill on the violin, in particular, is spoken of as a masterly and moving performance.

The artistic and musical accomplishments of the minister

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were not very much appreciated by his parishioners in general and they were a cause of offence to the Puritan section of the community. It was not only their pastor's unusual devotion to painting that shocked these good people, but his more heinous offence of fiddling. A deputation of elders was even appointed to proceed to the manse to convince him of this nefarious practice. They did not so much object, explained the deputation, to the "big gaucy fiddle" as to the "wee sinfu' ane." This exhibition of bigotry and narrow-mindedness was met with kindly good-humour on the minister's part. He and his wife having courteously welcomed the party, Thomson listened patiently to his visitors' hesitating complaint about the scandal that the minister's "frivolous doings" had occasioned in the parish. He then quietly asked whether they had not better listen to a tune. This proposal rather startled and embarrassed the elders who, having come to reprove, were unprepared for a musical entertainment on the "sinfu' fiddle," but at length they consented to listen while their minister played. The violoncello having been brought into the room, Thomson replied to the remonstrance with a few old Scots tunes which he rendered with such pathos and feeling that his censorious audience was moved to tears and troubled him no more. They confessed to have been quite overcome by the "holy hum" of the minister's fiddle.

A few old women and irreconcilables, however, were not to be won over by such wiles. These trudged several miles on Sabbath to the Burgher Kirk at Maybole, there to listen to the ministrations of a more decorous pastor—one guileless of the offences of art and music.

Another instance of the vigilant hostility of his parishioners to his art-inclinations occurred at one of those half-yearly communions or conventicles, satirised by

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Burns in his 'Holy Fair,' an occasion when the ministers of neighbouring parishes united to hold a preaching and a dispensation of the communion in a particular parish. These gatherings were held in the open air, usually in the kirkyard, the church being often too small to accommodate so large a gathering. The ministers, in turn, addressed the gathering from a 'tent,' which was a kind of enclosed wooden pulpit, somewhat similar to the familiar 'Punch and Judy' show. The conventicle on this occasion was held at Barr, a neighbouring parish.

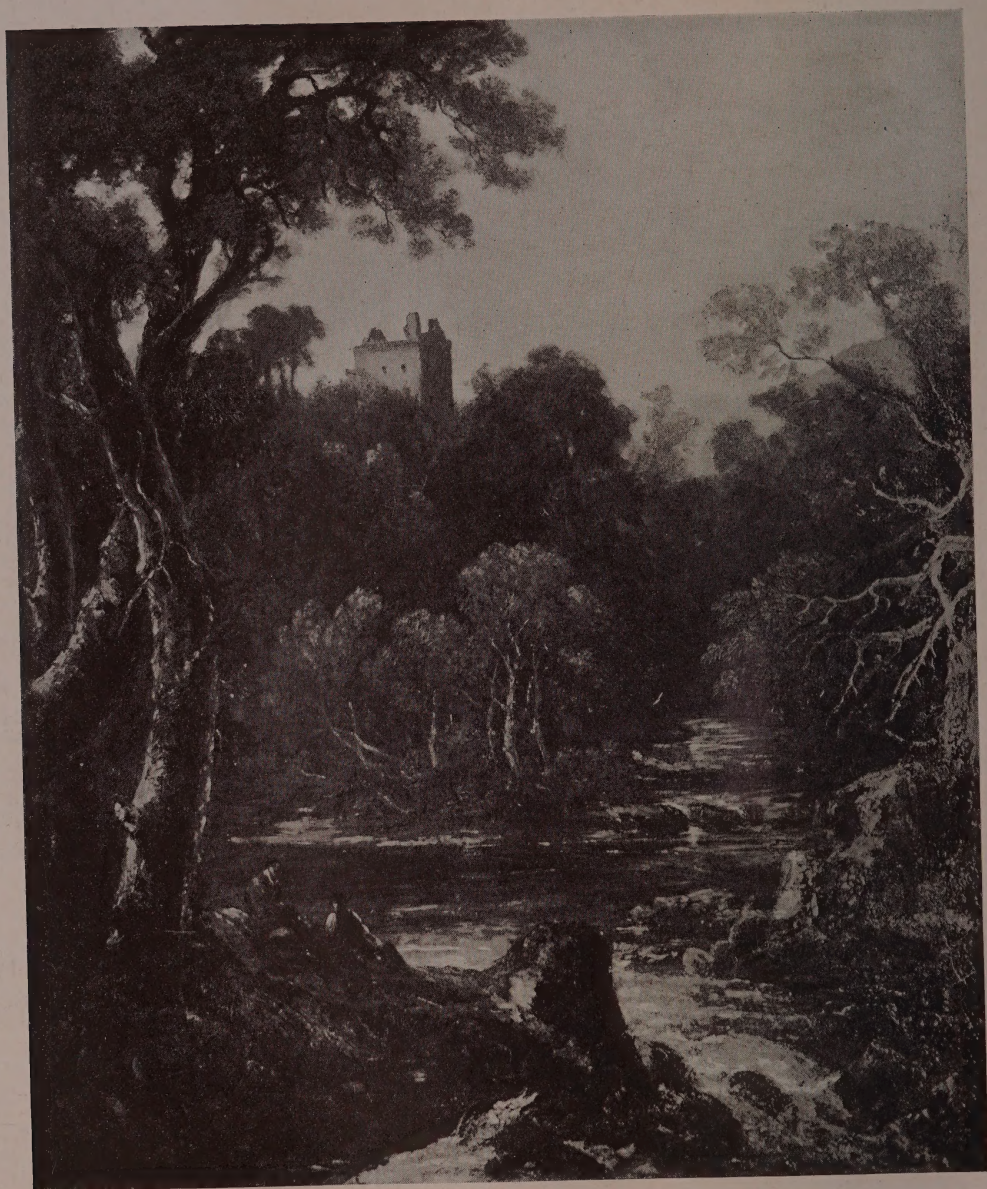
Thomson, as the youngest minister of the Presbytery, was the first to speak from the 'tent,' and, having finished his discourse, he made way for one of the "fathers" and resumed his seat. Keenly interested in the various groups formed by the congregation, his artistic eye was particularly arrested by a striking figure from the hills, in the person of a venerable old man whose flowing grey locks and garb of pale blue coat with large brass buttons, knee-breeches, and ancient three-cornered hat made him appear as one from another century. The temptation was irresistible; the artist-minister was soon absorbed in rapidly sketching the picturesque head of old John Allan. This artistic lapse on so solemn an occasion was noticed by certain members of his own presbytery who after the close of the service fogathered in agitated conclave and, reluctant to make public their minister's shortcoming, finally deputed the oldest of their number to deal privately with the culprit. A fitting opportunity occurred soon afterwards at the Manse of Kirkoswald, on the occasion of the next communion. With solemn manner and grave face the old man began in impressive voice to admonish the delinquent, who with downcast eyes and an occasional shy glance at the features of his spiritual castigator appeared to toy nervously with

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a pencil and a bit of paper lying on the table. Highly gratified at the apparent meek submission of the defaulter, and with visions of a favourable report to the Presbytery, the old man was presently horrified by a laughable likeness of himself being held up before his eyes, while the supposed penitent gleefully asked : "What auld cankered carl do ye think that is?"

While the inimitable humour and kindly good-nature of the speaker would divest this sally of any unseemliness or suggestion of offence, we may be certain that the persuasive eloquence of the artist-minister would finally win over or silence the stern old churchman as effectively as his musical appeal silenced his censors on another occasion.

Notwithstanding the petty annoyances arising from the bigotry of a section of his parishioners, the early years of Thomson's ministry must have been associated in his mind with some of the pleasantest and happiest hours of his life. His lot was cast amid the homeland scenes of his boyhood, while every dale and hill enshrined, as it were, his youthful enthusiasm for art. There was his home ; there were his wife and children ; his own people and his wife's people belonged to the district ; so all the world for him was centred at Dailly. The peaceful and elevating office of the ministry smoothed his path in the work-a-day world, while by pencil and palette his days were touched with a beautiful experience. When the deepening shades of evening closed in upon his labours in art or in the ministry the hours spent in the bosom of his family were enlivened by music on the violin, with story or conversation, or a narration of the day's happenings. Thus passed the first few years of his faithful service to Art and to the Church, and ere long a summons to a wider sphere came to him with the call to Duddingston.



NEWARK CASTLE

Duke of Buccleuch

CHAPTER X

THOMSON had spent almost five years of his ministry at Dailly when the call to Duddingston came in 1805. Secluded as he was in his Ayrshire home he had friends in Edinburgh deeply interested in his career and when the charge at Duddingston fell vacant, by the death of the Rev. William Bennet, they sought to secure his election to a benefice so beautifully situated and so convenient to the Capital, which was then a centre of intellectual activity.

The presentation to Duddingston lay with the Marquis of Abercorn, the principal heritor, upon whose estates at Duddingston Mr. Thomas Scott, W.S., brother of Walter Scott, acted as factor. Walter Scott, whose close friendship with the Thomsons has been mentioned, persuaded his brother to use his influence with the Marquis on John's behalf, and this resulted in favour of the artist-minister.

The rights of patrons in those days were seldom questioned, but the law provided that no nomination to a benefice could be legally sustained unless supported by a call from the people. The presbytery and congregation met in Duddingston Church and after divine service, conducted by the Rev. James Robertson of South Leith, the call was approved and signed by the congregation.

A commission, consisting of five ministers and one

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elder, was appointed to prosecute the call before the Court of the Presbytery of Ayr. This was successfully done on October 16. Arrangements were then made for the induction of the Rev. John Thomson to the pastorate of Duddingston, and on November 14 of the same year he entered upon the labours of his new charge. The moderator, Dr. John Campbell of the Tolbooth Church, Edinburgh, officiated at the induction service, and among other city ministers who were present to welcome the new pastor were Dr. Inglis of Old Greyfriars; Dr. John Thomson of the New North Church; Dr. Grieve of the Old Church; Dr. MacKnight of Trinity College Church and Dr. James Robertson of South Leith. Mr. Thomson's brothers, Thomas and Adam, both resident in Edinburgh; Walter Scott and Thomas Scott; William Clerk and many old Edinburgh friends were doubtless among the company who assembled on the memorable occasion.

It is interesting to note, in passing, Scott's connection as an elder in the Kirk of Duddingston. Owing to the difficulty of finding persons in the parish suited for the duties of the eldership, the number of elders at the time of Thomson's induction had been reduced to three. It was resolved in 1806 to add the names of four gentlemen only nominally connected with the parish, although this hardly conformed to the usual Presbyterian custom. Under the Moderatorship of Mr. Thomson, a meeting of the Kirk Session was held in Edinburgh on March 12, when Walter Scott, advocate; Thomas Scott, W.S.; William Clerk, advocate, and Thomas Miller, W.S., were proposed for the office of elder. The consent of the congregation to their election having been obtained on March 16 the ceremony of ordination was performed by Mr. Thomson in Duddingston Church on March 30, all the candidates

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presenting themselves with the exception of Thomas Scott.

The propriety of filling up the eldership by the appointment of strangers whose interest in the affairs of the parish could only be of a very superficial nature has been rightly censured. The office of ruling elder was coveted by members of the Scottish Bar and others of the legal profession, as a means of access to participation in the forensic debates of the General Assembly and to the consequent advantages arising from such publicity. That this motive secretly actuated the majority is partly borne out by the fact that of those who aspired to the eldership under Mr. Thomson only one of the four, Walter Scott, ever took any active interest in the affairs of the parish. Indeed, Thomas Scott is never known to have even taken the trouble to present himself for ordination. We can except Walter Scott from this default ; his intimacy with Thomson would naturally be the controlling factor in his acceptance of the eldership. Scott at this time was in the first flush of his fame as an editor of Border ballads and as author of 'The Lay of the Last Minstrel.' He had therefore little need for any adventitious self-advertisement. He was chosen to represent the Session in the Presbytery of Edinburgh and Synod of Lothian and Tweeddale, and he also acted as representative commissioner and ruling elder to the General Assembly for the Magistrates and Council of Selkirk in the years 1806-1807.

Scott's active connection with the Presbyterian Church and his known sympathy for Episcopacy have given rise to an intermittent controversy as to his religious leanings. It has been supposed that his early friendship with the Thomsons had something to do with his adhesion for a time to Presbyterianism ; his active interest in the affairs

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of the Parish of Duddingston was undoubtedly due to his intimacy with the artist-minister. But Scott had attended the Presbyterian Church service before Thomson came to Duddingston. His youngest child was baptised by Thomson in Duddingston Church but his three elder children had been baptised by the Episcopalian bishop, Dr. Sandford,—some have thought in deference to the wishes of his wife who had been brought up in the English Episcopalian Church. Lockhart says of Scott: "He took up a repugnance to the Presbyterian form of worship and came to believe the Episcopal system to be the fairest model of the Primitive Polity." It has been said that Scott was actually admitted a member of the Episcopalian Church and received the rite of confirmation, but of this we have no direct evidence. Whatever conclusions may be arrived at concerning Scott's religious views probably his own feelings were expressed in the words put by him into the mouth of Mr. Pleydell in 'Guy Mannering' when in answer to the query of Mr. Mannering, "and you, Mr. Pleydell, what do you think of their points of difference?", replies: "Why I hope, Colonel, a plain man may go to heaven without thinking about them at all; besides, *inter nos*, I am a member of the suffering and Episcopalian Church of Scotland—the shadow of a shade now and fortunately so; but I love to pray where my fathers prayed before me, without thinking worse of the Presbyterian forms, because they do not affect me with the same associations."

Thomson with his family now settled down to the routine of life at Duddingston. Although, doubtless, he would bid a sorrowful farewell to Dailly he could not be insensible of the advantages of a change of residence which brought him within easy reach of the Capital and its wider

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scope for his artistic and intellectual activities. His talents had been hidden at Dailly, but he was now to achieve artistic fame.

Apart from these personal reasons Duddingston possessed features and associations likely to appeal to his artistic and imaginative temperament. From the sequestered scenes of Dailly he passed to poetical, historical and natural surroundings—so tenderly, so exquisitely united, yet so strikingly and tragically tinted !

Although the encroachment of trade interests has marred the natural beauty of the neighbourhood, and the unchecked growth of weeds has sadly lessened the area of the beautiful loch, Duddingston is even yet a picturesque locality. Lying just without the boundary of Holyrood Park, near the eastern fringe of the grassy slope that ascends to the lofty haunch of the lion-like hill of Arthur's Seat, close to the marge of the gleaming loch, and overlooking the once secluded hamlet, the tower of the Church of Duddingston rises from amid embowering trees.

The scenery around Duddingston is agreeably and beautifully diversified. Precipices, scarred and ribbed, alternate with verdured or wooded vales ; smiling fields and pleasant prospects meet the eye. In the blue distance lie the Lammermoors, and, across the loch, one sees the historic Pentlands which overlook the battle-ground of Rullion Green. On a near and northerly incline not far from Duddingston is ruinous Craigmillar, once the happy home of the beautiful but hapless Mary, Queen of Scots.

From the heights above Duddingston the view is one of singular loveliness and rare historic interest. There, below, with its towers and spires is the ancient city, crowned by its famous castle ; yonder the pastoral lands that stretch to the shining Forth, where white sails and

Thomson of Duddingston

trailing smoke betoken an ocean highway that has been famous for commerce since Scotland had a navy of her own. Set in the sea, near the golden fringe of Fife, is the Island Rock of Inchkeith, beacon and warden of the Firth, to light the mariner to safety and with its powerful forts to guard approach to land and shore. Northward, the land recedes by plain and hill and towering mountain till in hazy distance it is lost to view. Eastward from the Port of Leith the winding coast-line passes by many a village and lonely fisher dwelling ; while far away, higher than the hoary summit of the Bass Rock, which is also visible, North Berwick Law uplifts its cone above the misty outline of the grey North Sea. The southern and western prospects of hill and dale complete a view at once delightful and entrancing.

The outlook from the top of Arthur's Seat in clear weather is one not only picturesque but of poetic and historic interest. Westward, dimly visible, is Ben Lomond, the romantic mountain above the celebrated loch which is immortalised in Scottish poetry and endeared to every lover of the Scottish land, while farther northward are seen the towers of Stirling Castle, the war-worn fortress that is forever identified with Scotland's glorious Day of Independence. Eastward, only a few miles, is Carberry Hill, associated with the sad and tragic story of Mary Stewart, Scotland's Queen. Ben Lawers, Ben Cleuch, Ben Ledi and other famous Scottish mountains are to be seen in the far distance, their foreheads wreathed in cloud.

In the Park at the base of Arthur's Seat, and close to the historic Canongate of Edinburgh, is Holyrood Palace, once the centre of Scotland's regal splendour, but now forlorn and bereft of all its ancient greatness. A carriage-drive runs through the Park past the Palace to Duddingston. The roadway winds by grassy slopes and lofty heights and

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descends abruptly to the side of the loch that excited the admiration of Turner. Then steeply rising to the village church it sweeps round to the fruitful lands that stretch in gentle undulations to the sea.

Prestonpans, where Bonnie Prince Charlie audaciously set his Highland mark upon the armed might of the House of Hanover, is several miles eastward from Duddingston, while the lodging of the Prince at Duddingston itself brings closer still the memories of the '45.

Picturesque as Duddingston is to-day, how much more beautiful must the vicinity have been in Thomson's time. To this vicinity with its union of natural charms and histories of humanity came our painter-poet with mind and soul alive to their appeal.

Thomson, as a painter, was not long in making a reputation in the Capital. His fellow-artists quickly recognised his uncommon endowments: they eagerly sought his acquaintance and respected his judgment in all matters relating to art. With H. W. Williams, afterwards known as "Grecian Williams" on account of his devotion to the scenery of Greece, he formed a close and enduring friendship. They were alike in their deep enthusiasm for Art and Nature and in their earnest desire to perfect themselves in their life-work. They painted together from Nature and often rose before the dawn, so that they might be at their studies by sunrise. One who knew them well says that to advance their mutual improvement they judged one another's productions from the standpoint of impartial criticism and would return, again and again, to their subject till they had brought their work to the desired excellence.

Thomson's devotion to art does not seem to have aroused among the parishioners of Duddingston the same narrow-minded opposition to which he had been subjected

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at Dailly. As might have been expected, however, there was a certain amount of gossip about the minister's art-doings, and sometimes the insinuation was made that his close attention to painting could only be at the expense of his ministerial duties. But there is no evidence to show that Thomson ever gave serious cause for this complaint, or that he ever came short in the discharge of the real responsibilities of his ministry. It would be hard for some of his less reflecting parishioners to comprehend the vital and abundant energy which could unite the activities of two callings. To the essential duties of his clerical office Thomson was never unfaithful. Pastoral visitation may not have been strictly observed by him, but where his presence and counsel were required there he was to be found : at the bedside of the sick and dying ; in the abode of the bereaved ; as a friend in time of trouble he helped the needy and comforted those in sorrow.

Nor is there any satisfactory proof that Thomson altogether neglected the duty of pastoral visitation. It has been admitted that he may have found time for the discharge of this duty without seriously encroaching upon his artistic avocation. The seasons are not always suited to the practice of art and an artist is all the better for an occasional absence from his easel. Besides, a day's out-door sketching might easily have been varied by passing calls at the homes of his people. He may have been indifferent to formal pastoral visitation, and, as Alexander Smith says, he may have "searched the country for subjects for his pictures with greater ardour than he searched the Scriptures for texts for his sermons," but to the needs and sorrows of his people, to the best obligations of his ministry, he was neither indifferent nor oblivious. His parishioners appear to have had enough confidence in their minister to regard his art-

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work with indulgence and they were not a little proud of his fame, which had made Duddingston a centre of attraction to many eminent people. When the frequent appearance of a lay-preacher in the pulpit at Duddingston was mentioned in the Presbytery of Edinburgh, the artist-minister was never censured by that body. When all is said Thomson appears to have given serious attention to the duties of his ministry, and in this connection Lockhart's description of him is not without significance. Lockhart alludes to Thomson as one "who, though a most diligent and affectionate parish priest, has found leisure to make himself one of the first masters of the British School of Landscape Painting."

His ministry was often of the practical kind. The price of many a picture was expended in providing comforts for the sick and in relieving the needs of the poor. On one occasion a poor old woman of the parish, by name Betty Steele, was in difficulty owing to a small pecuniary loss and she went to the minister for advice. "Oh sir," she said in her distress, "ye micht offer up a bit prayer for me!" Thomson gave practical proof of his sympathy. "Take that, Betty, my good woman," said the minister, putting a sum of money into the old body's withered palm; "it's likely to do you more good than any prayers I am able to offer."

His natural kindness of heart found expression in acts of considerate benevolence not only to his own people but to the stranger who was in want. Mrs. Thomson used to say that it was never safe to allow John out of doors with money about him, as he was almost sure to return without a penny in his pocket. If, when out walking, he found himself unable to relieve the wants of the chance wayfarer he would direct him to the manse for assistance. It might

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even happen that quite a company of these vagrants would be comfortably seated in the manse garden partaking of Mrs. Thomson's generous hospitality.

Thomson's devotion to art gave rise to some good-humoured stories regarding the devices which he used to ensure freedom from unnecessary interruption while at his easel. One of these stories relates to the period after the erection, in 1825, of the curling-house at the foot of the manse garden and adjacent to the loch. From the curling-house a lovely view could be obtained and Thomson turned the upper portion of this building into a cosy studio. When busybodies called at the manse inquiring for Mr. Thomson, it is said that they were always told that "the minister was at Edinburgh," when he was really in his studio by the loch-side. Thus, the curling-house came to be humorously alluded to by the parishioners as "Edinburgh." When, in after years, these stories were retold to a son of one of Mr. Thomson's elders, that gentleman warmly denied them and said that they were unwarranted and cruel libels on a worthy man.

It has been said that Thomson sometimes used his brush on Sundays. Once, during divine service, a thunderstorm of unusual grandeur suddenly broke over the district. It is said that Thomson, who was in the middle of his sermon, hurriedly brought the service to a close, and, hastening to his studio, seized brush and palette and began to paint the striking spectacle. On another Sunday the church bell had ceased ringing and the congregation were in their places but the minister had not appeared. Thomson, intent upon a captivating canvas in his studio, and forgetful alike of the day and hour, was suddenly interrupted by the entrance of the beadle, John Richardson, who, with shocked look and in a severe voice asked : "Do ye no ken, sir, that the bell's

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dune ringin' and the congregation's waitin'?" "Oh John," exclaimed Thomson, "just go and ring the bell a little longer until I get in this bonnie bit of sky!"

Sunday painting may not have been a habit with Thomson, or it may have been indulged in only in his earlier and more ardent years, or when the spirit moved him strongly; for one who knew him intimately in his later years declares that Thomson was never known to lift a brush on Sunday. Whether he did or did not does not seem to matter, because to a painter like Thomson art could only be a sacred avocation.

The story is also told that John on another occasion—on a certain week-day—interrupted Thomson, while deeply absorbed at his easel, with the query: "Here's five sermons, sir—which yin wud ye like to use on Sabbath?" Thomson, unlike some artists who would have peremptorily ordered the intruder from the studio, went on painting furiously and vaguely answered: "Any one of the three will do, John; any one of the seven will do; any one of the six will serve, John."

A very valuable and interesting account of the artist's habits after he had attained wide recognition as one of the greatest landscape masters of his day is given in the reminiscences of Miss Meldrum, who for several years shared in the family life at Duddingston. This intimate friend says: "Mr. Thomson never made a practice of pastoral visitation. I never knew him to visit, although he may have done so on occasion; I was not always with him to know! He may have made a duty of pastoral visitation in the earlier part of his ministry, but I never heard that he did so. While I resided at the manse he certainly did not visit. He seldom even went to Edinburgh. After breakfast he would go to his studio, as other men might go to

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business, and there he would remain working on his pictures until four o'clock, when we all dined together. This spell of painting was sometimes relieved by a stroll in the garden and he had a light luncheon about mid-day in the studio. His full time at his easel was determined by the quality of the light and by the season. Thus, like other artists, he wrought less in the winter months than in the summer-time when the days were long and the light clear and favourable. Five days of the week were occupied by him in this manner, but Saturday he reserved for the preparation of his sermon and for other clerical work, and only very rarely did he approach his easel on that day. I never knew him to lift a brush on Sunday ; the assertion that Thomson painted on Sunday is certainly not true of this period of his life. Thomson did not wear clerical garb in the studio, but a more convenient dress, of which a loose grey jacket was a part. This jacket was a favourite with the artist and he wore it even when it was threadbare."

This description of Thomson's studio garb contradicts the statement of a writer who makes the artist appear before his easel in full clerical outfit, with only the cuffs of his coat turned back "to prevent spotting." Such would be a singularly inconvenient dress in which to attack a large canvas in the fine frenzy of artistic inspiration. This misconception of the painter's studio dress likely originated from a too literal acceptance of certain portraits of the artist which depict him in clerical garb beside his easel. The intention of the painters of these portraits to suggest by a form of artistic symbolism Thomson's two callings is quite evident.

Thomson had no liking for display in dress ; he would not even wear the clerical neck-tie with his ministerial garb, preferring a black scarf. He had all the artist's love of ease



ST. ANDREWS BAY

Miss Finlay

Thomson of Duddingston

in dress and demeanour. Prim people, not understanding what appeared to them a singular taste in their minister, concluded that Mr. Thomson must be rather slovenly inclined and his occasional prodigal carelessness in snuff-taking further strengthened them in their opinion. Thomson, we are told, would sometimes make a farcical ceremony of snuff-taking, accompanying the act with elaborate motions and a great flourish of the handkerchief. His favourite snuff-box was a finely-chased presentation gold one. Snuff-taking was about as prevalent in those days as smoking is to-day and unlike smoking it had the support and advocacy of the medical profession for its supposed beneficial properties of giving a stimulus to ideas.

Thomson was often absent from his charge on distant sketching expeditions, and, when his absence was likely to extend over the Sunday, he made arrangements beforehand to have pulpit-supply from the city. On one of these occasions he had arranged with a certain lay-preacher to take his duties and on the morning of the appointed Sunday the weather turned out wet and stormy. The hour of forenoon service drew near ; the first, second and third bell had been rung ; the congregation was assembled, but the expected preacher had not appeared. Flustered and worried, and fearing that some mishap had befallen the missing man, the elders sent two of their number to search for him. Making their way with difficulty against the furious force of the gale they at last descried the object of their anxious search in evident distress among the rocks and boulders of the "Windy Gowl." Coming up to him the elders found the poor fellow scrambling and stumbling on one leg, the other, a wooden one, having been caught among the stones and snapped in two while he was bowled over by the blast. Raising the disabled preacher, and, leaving his useless limb

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behind, the elders, with many an effort, bore him to the church and set him in the pulpit, to the great but suppressed amusement of the wondering congregation. There he probably evolved a parable from his misadventure for the edification of his tittering hearers.

Along with a deep love of art, Thomson had fine musical skill : he played with great feeling and power of expression on the violin, the flute and other instruments. He often delighted his family and friends with his musical performances and at the manse gatherings his abilities in this direction were in great demand. One of his hearers says : " We can never forget the impression made upon us by a favourite air played by him on the violin. The air, called ' The Dead March of the Mackenzies,' was accompanied by his son, Frank, on the violoncello." Thomson played strathspeys, laments, Irish jigs and Highland marches with equal facility. So considerable were his musical gifts that it has been affirmed that if his eminence as a painter had not overshadowed his other gifts he would have enjoyed as great a reputation as a musician.

He was also deeply interested in science and philosophy. It has been said of him : " His manhood kept pace with the science and thought of his day." His scientific contributions to the pages of the ' Edinburgh Review ' are marked by vigour of style and penetration. This rare combination in one individual of a love of art and music ; of philosophy and science, has often been commented upon.

In appearance Thomson was tall and well-proportioned. He was manly, alert and graceful in bearing ; his features, ruddy and tanned by the weather, were animated, shrewd and benevolent. His personality was magnetic, his manner winning, his temperament sensitive and emotional. Although frank and kindly in demeanour he was inclined to be some-

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what shy and reserved. As one who knew him intimately says : "With all his candour and genial qualities there was yet a certain reserve and one might almost say a shyness about the demeanour of John Thomson." But he delighted in congenial company. He possessed a keen sense of humour, quick wit and powers of repartee, which, however, he never employed maliciously. Refined and distinguished in appearance, he looked what he was, a man of outstanding ability and culture. With all his great gifts he was extremely modest and unassuming, very human and unaffected in his ways ; essentially, a kindly and approachable man. Ardent and warm-hearted, he was easily touched by a tale of sorrow or heroism and moved by any sight of natural grandeur. His emotions were only controlled by the force of a strong will. "He was a dear good man and beloved by all who knew him," said one of his friends. Scott highly esteemed Thomson's fine qualities of character and spoke of him as "not only the best landscape painter of his country and time but one of the warmest-hearted men living." Disinclined to express an opinion upon his own work he was entirely without jealousy of other artists and was prone to speak of their merits with almost an excess of generosity. He was open and candid when he could be persuaded to pass an opinion upon his own productions. Unaffectedly and with self-detachment he would speak of the merits or defects of his work, even as, with equal frankness, he might discuss the beauties or shortcomings of the work of his contemporaries and of the older masters. A love of truth was one of Thomson's characteristics. If praise was accorded to any picture which did not completely satisfy him he would candidly point out the defects of the work and regret their presence. Catholic in his outlook on life ; warm-hearted, open and sincere, he was slow to judge of the

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faults or the opinions and foibles of others ; in all his views he was tolerant and forbearing.

Thomson has been described as a Liberal in secular and a Moderate in ecclesiastical politics. Rather he was politician in neither but a singularly broad-minded, great-souled man, for whom sharply defined differences in Church and State did not exist. Tolerant in his outlook on affairs Thomson held himself aloof from political and ecclesiastical discord ; men of all opinions and creeds, Whigs, Tories, Evangelicals and Moderates alike found in him a firm and faithful friend.

Regarding his pulpit deliverances, some of the more strict among his Dailly parishioners thought his sermons not quite orthodox we are told ; it has been surmised that his preaching was sensible and practical rather than dogmatic or fervently evangelical. Alexander Smith conjectures whether "the artistic and clerical elements played into each other, enriching and assisting—the one bringing reverence and sanctity into his studio, the other bringing pictures into his sermons." Of his pulpit utterances so little has survived that we cannot come to any adequate conclusion on the subject. The Rev. Hew Scott, author of the '*Fasti Ecclesiae Scoticae*,' considered him "a sensible rather than a popular preacher." The following extract from one of his sermons is interesting from its bearing on his own practice in life : "In order to do justice to the claims of others we must learn to place no more than a just value on our own. If our breasts be filled with an overweening conceit of ourselves, of our own abilities, and our own way ; if we think it beneath our dignity to alter or amend anything concerning ourselves—if we are ashamed to own a fault, even after we are inwardly sensible of it, then indeed there is little chance of our acting with uniform

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fairness and candour, and moderation. This indeed we can scarcely hope to do till we have truly subjected all selfish passions and learned to take a just view of our own private ends, and have learned such a command over ourselves as that we can oblige these private ends at any time to yield to more weighty and generous considerations. This is surely no romantic, no unattainable height of human virtue. Like other virtues it has its various objects, and if there is any virtue which ensures its own reward, even in this world, and which not only imparts a delightful sense of inward approbation, but infallibly is attended with the admiration of our fellow-creatures, it is the virtue of candour and moderation."

Of a buoyant and ardent temperament, Thomson was too intensely virile to underestimate the joys and pleasures of human existence, but his profound mind and his constant contact with the griefs and sorrows of his people enabled him to put no more than a just value upon the fleeting things of life. His was a philosophy which rejoices without extravagance and grieves not without the consolation of a noble faith in the mysterious ways of the Creator.

Enjoying life in the open and fond of active exertion, he took an enthusiastic interest in the doings of the Duddingston Curling Club, to which he was admitted along with his brother Adam, in January 1807. The Duddingston Curling Club was a famous institution in its day and numbered among its members many notable people. Chief among these in Thomson's time were Lords Murray, Cockburn, Ivory, Colonsay, Moncrieff, Fullarton, Cunningham, Jeffrey and Gillies; the Marquis of Queensberry and the Marquis of Abercorn; Principal Baird of Edinburgh University, one of the keenest of curlers and winner of the club medal; Professors Dunbar and Ritchie; and many

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ministers and laymen, as well as farmers, farm-labourers and the village tradesmen—truly a hearty and democratic body. The office of chaplain to the club had been held by Thomson's predecessor, the Rev. Mr. Bennet, but Thomson did not succeed to the chaplaincy, which was filled for a long series of years by the Rev. Dr. David Ritchie, minister of St. Andrew's Church. Thomson, in these early years, entered into the game of curling with great zest and acted at times as skip of his rink. His achievements on the ice, along with those of his fellow-members, are duly recorded in the annals of the club.

Open house was kept at the manse on those clear frosty days, and, after a bonspiel, many a delightful evening was spent there with song and jest or laughable reminiscence of the day's successes or mishaps. Very mixed were the gatherings at the hospitable table of the genial artist-minister on those occasions. Kind old Farmer Scott or his day-labourer, the village wright and smith, were made as welcome as the aristocratic guest. Thomson had little regard for the distinctions which rank confers.

Although throughout his life reluctant to identify himself closely with any formal society of artists, more perhaps from a dislike of the restraints and the petty jealousies and bickerings which too often characterise such bodies than from any exaggerated idea of "the respect due to his cloth," Thomson allowed himself to be nominated a member of the Association of Artists which was formed in Edinburgh in 1809. The Scottish artists had long suffered from the public apathy to art and to overcome this indifference they planned an annual exhibition of paintings in the Capital. The first public exhibition of paintings held in Scotland, as the catalogue states, was opened in Core's Lyceum, Nicolson

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Street, in 1808. In the following year the Association of Artists was formed. It consisted of fifteen members, among whom were Henry Raeburn, H. W. Williams, Patrick Nasmyth, H. W. Lizars and others. Thomson apparently disliked publicity, for his name as a member does not appear in the Exhibition catalogue until 1815 although he had exhibited before that date. He contributed five works to the exhibition of 1808 and one to the exhibition of 1809, which was held in Raeburn's studio, York Place, but he did not again exhibit until 1813, when he sent four works. In 1814 he sent four pictures, in 1815 six pictures, and in 1816 one picture.

The exhibitions of the Association of Artists met with only moderate support from the public. The artists persevered against public indifference for some years, but at length, disheartened by lack of patronage and the falling away of the number of works submitted, they decided to discontinue the annual exhibitions altogether. The last exhibition was held in 1816 and with the closing of its doors the Association of Artists came to an end. Only one of the pictures shown by Thomson is marked in the catalogue as for sale ; he does not appear to have been dependent upon public exhibitions for patronage although these exhibitions would no doubt bring him into more general recognition. It is to be noted that Thomson's support of the exhibitions of the Association of Artists was the more liberal in proportion as the prospects of that body became more precarious.

Lack of public support was not, however, the sole cause of the decline of the exhibitions of the Associated Society of Artists. The building in which the exhibitions were held had not only been erected by Mr. Core, a city barber with a deep and abiding interest in the fine arts, but had been granted by him, rent free, to the artists for their exhibitions.

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With their annual expenses thus considerably lightened, the Association in a few years had accumulated no less a sum than £3000. This sum, instead of being held in reserve as a safeguard against adverse seasons, was, owing to the greed of certain of the artists, divided among the members. The Society was thus denuded of resources to tide over temporary embarrassment. Strictly speaking, the exhibitions of the Associated Society of Artists ceased in 1813, the exhibitions of the three succeeding years being conducted by Raeburn and his followers under the name of the "Edinburgh Exhibition Society," the title of the reconstituted body of artists.

As relating to this initial effort to establish art upon an academic basis in Scotland it is interesting to refer to the formation in 1819 of the 'Royal Institution for the Encouragement of the Fine Arts in Scotland,' and to its offshoot, the Scottish Academy, of which Thomson was an Honorary Member. The public indifference to art as shown by the failure of the Association of Artists emphasised the need of a more vigorous effort to overcome the general apathy. A more successful movement to place art upon a firmer footing in the North was made in 1819 when the 'Royal Institution for the Encouragement of the Fine Arts in Scotland' was established. This happy result was principally due to the initiative and perseverance of the Scottish artists who were successful in obtaining the powerful support of the leading men in Scotland. On the Board of Directors, who numbered twenty-seven, were the Duke of Buccleuch, the Marquis of Queensberry; the Earls of Haddington, Elgin, Wemyss, Hopetoun and Fife; and the Baronets, Sir William Forbes, Sir John Hay, Sir George Clerk, and others. Clerk of Eldin, Oswald of Auchencruive, Alexander Gordon, Adam Fairholm, and Professor Russel, who acted as secretary, appear to have constituted the active Board of Management. The Institu-

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tion's first exhibition, opened on March 11, 1819, was held in Raeburn's galleries in York Place and was devoted to works by the old masters. Lord Cockburn says: "It was the best exhibition of ancient pictures that had ever been brought together in this country, all supplied from the private collections of its members and friends." This exhibition was a success and a second exhibition of the works of the old masters was held in 1820, followed in 1821 by an exhibition chiefly of the works of living artists. The Institution's usefulness was now generally recognised and its membership, originally fifty, increased at once to one hundred and fifty, lay and professional. Sir Walter Scott appears in the list of members, and John Thomson, Sir David Wilkie, and Patrick Nasmyth in the list of honorary members.

Ancient and modern pictures alternated in the exhibitions of the Institution which were usually held in the Raeburn gallery, but on one or two occasions in Mr. Bruce's art-saloon in Waterloo Place. The Institution had no permanent abode until 1826 when it went to occupy the fine building erected for its use on the Mound.

Regarding the first exhibition of the Institution in its new rooms in 1826 Scott writes in his Journal: "I visited the Exhibition on my way home from Court. The new rooms are most splendid, and there are several good pictures. The Institution has existed but five years, and it is astonishing how much superior the worst of the present collection are to the tea-board-looking things which first appeared. John Thomson of Duddingston has far the finest picture in the Exhibition of a large size; subject Dunluce—a ruinous Castle of the Antrim family near the Giant's Causeway, with one of those terrible seas and skies which only Thomson can paint."

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The aims of the Institution expanded. It was proposed to devote a certain sum for the purchase of pictures to form the nucleus of a permanent collection ; premiums were to be offered to young artists to enable them to pursue their studies at the best centres ; and a fund was to be provided for indigent painters and the families of deceased artists. These objects were in part realised. The Institution carried on its work with success for several years, but a questionable provision in its rules, which debarred artists from having any voice in its management, led to disputes and jealousies which ultimately caused the downfall of the Society. According to Lord Cockburn, a rooted jealousy on the part of certain of the members towards living artists as a body, or rather towards those artists "who ventured to flourish except under their sunshine," alienated the sympathies of the artists, a section of whom broke away from the Institution and formed themselves into an Academy of Scottish Artists. For some time the young Academy had to bear the enmity of the powerful Institution, but in 1829 the remaining painter-members seceded from the Institution. Among them were some of the best known Scottish artists. These artists having unsuccessfully tried to establish a rival Academy sought admission to the younger body. As the applicants for admission numbered twenty-seven and the members of the Academy were only fifteen, the Academy was placed in a dilemma. This difficulty, which raised the question of management, was at last surmounted, chiefly through the intervention of Mr. Hope, Solicitor-General for Scotland, and Lord Cockburn, an active controversialist on the side of the young Academy against the Institution. The re-constituted Academy began with a membership of forty-two and obtained its charter as The Royal Scottish Academy in 1838 under the presidency of John Watson Gordon

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who was subsequently knighted. By the second secession of painter-members the Institution lost its last support. Loan works by the old masters were no longer available for its exhibitions and the Institution had to close its doors.

Thomson contributed generously to the exhibitions of the Royal Institution and the Scottish Academy to the honorary membership of which he was elected in 1830. His influence among Scottish artists and art-lovers was very great, and that influence, always powerfully exerted in furthering the interests of art in Scotland, counted for much in the founding of the Royal Institution and the unifying of the Scottish Academy. But he kept himself aloof from the squabbles of the Institution and the Academy and did not interfere in any way with the conduct of these societies. He exhibited a work at the Academy's exhibition of 1828 which was held in opposition to the Royal Institution exhibition to which he also contributed. Scott refers to this exhibit—'Turnberry Castle'—as "of first-rate excellence."

His recognition by the Association of Artists shows that within a few years of his arrival at Duddingston Thomson had become a painter of established reputation. His advance to fame was not the result of flashy precocity but was the reward of untiring diligence allied to great natural gifts. Only an abounding vitality and vigorous health could have so early enabled him to stamp his personality on the art of his time and simultaneously to discharge the duties of his ministry and to meet the social obligations arising out of his position and growing popularity. Thomson's standing as an artist, even so early, was considerable. W. B. Johnstone, R.S.A., says: "During his earlier career there were few artists of sufficient standing to be associated with him on equal terms. I can only recall to remembrance

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Alexander Nasmyth, Raeburn, and H. W. Williams, who could be ranked *pari passu*."

It says much for Thomson's personal qualities that his rise to fame and popularity was regarded by his fellow-artists without envy ; by them he was readily acknowledged to be in the front rank of British masters of landscape art, and the greatest landscape painter Scotland had produced. Nor was criticism behind in expressing appreciation of the painter. Thomson was lauded as one of the great masters of the age. A critic, writing on the British School of Painting, after treating of the art of Turner, refers to Copley Fielding and to Thomson as typical and eminent men : "No one will be so bold as to deny to Fielding the merit of consummate delicacy in the management of his pencil—a Claude-like richness in foliage and the happiest delineation of the varying effects of coast scenery ; or to Thomson a depth of shade, vigour of conception and strength of colouring which place him among the most accomplished artists of the present day. But will either the one or the other stand the ordeal with Poussin, Ruysdael, Claude Lorraine, or Salvator Rosa ? That is the question ; and these truly eminent men will see at once in what rank we estimate their genius, when we place them in line with such compeers." Artists and critics alike agreed in their estimation of the merits of the master-painter of Duddingston.

Increasing fame brought added patronage and within a few years it was with difficulty that he could satisfy the demand for his pictures. His income from his brush soon outgrew his modest clerical stipend ; his earnings from this source increased until at the height of his fame he was in receipt of from £1800 to £2000 a year from his art. This was regarded as a large income for a Scottish artist of those

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days. He might have earned an even larger income had he not been reluctant to accept more than modest prices for his work. His modesty in this respect was commensurate with his generosity to the impecunious lover of art. For one of the first pictures he sold at Duddingston he was offered fifteen guineas, and not until H. W. Williams assured him that it was worth three times as much would he take the money. He showed the same modesty in fixing a price for his pictures even after his fame was established. Sir Walter Scott, an enthusiastic admirer of the artist and who secured him many commissions, was wont to rate him soundly for his excess of modesty. Sir Walter says, writing in his *Journal* in 1832: "I have a letter from my friend John Thomson of Duddingston. I had transmitted to him an order from the Duke of Buccleuch for his best picture at his best price, leaving the choice of subject and everything else to himself. He expresses the wish to do at an ordinary price a picture of a common size. This declining to put himself forward will, I fear, be thought like shrinking from his own reputation, which nobody has less need to do. The Duke may wish a large picture for a large price for furnishing a large apartment and the artist should not shrink from it. I have written him my opinion. The feeling is no doubt an amiable though a false one. He is modest in proportion to his talents. But what brother of the finer arts ever approached excellence so as to please himself?"

Thomson appears to have listened to Scott's advice on this occasion and to have painted for the Duke the large canvas of Ravensheugh Castle now in the dining-hall at Bowhill. This canvas is somewhat similar in design to the National Gallery picture, but differs in conception and treatment.

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The artist's indifference to naming a price for his pictures, when his work was in constant demand, is again shown in a letter of date September 26, 1830, to North Dalrymple, afterwards ninth Earl of Stair, then resident at Campie near Musselburgh :

DUDDINGSTON,
Sunday, 26 September 1830.

MY DEAR MR. DALRYMPLE—If I read your note aright it is 'Friday 6th' you mean for us to have the pleasure of waiting on you. I believe the 6th falls on Wednesday, and, of course, the following Friday is the 8th. We are quite at your disposal either of these days, but till we hear again shall be puzzled which of them you wish us to come—*Deo volente*.

The picture sent to you lately is not strictly speaking a view. I seldom do paint views; but it was composed from materials immediately in the neighbourhood of Loch Leven, with a distant peep of an old tower called Burleigh. Since you do insist upon my naming the filthy thing called a price, I have generally had something like ten guineas for such productions. Have you taken it out of the frame? The sacrifice of what is hid up is of no great consequence; but should you desire an enlargement by several inches, you have it in your power.

I remain, my dear Mr. Dalrymple, yours with great regard,

J. THOMSON.

Such modesty is in marked contrast to the extravagant value often put upon their work by many mediocre artists. Thomson, however, so far yielded to the remonstrances of his friends as to admit the injustice of his low prices to wealthy patrons, and the result was that he frequently received good prices for his works. This is partly revealed in a letter addressed to Mr. Mure, factor on the estate of Mrs. Adam Corrie of Senwick House, Kirkcudbright. From its inaccuracies in grammar and spelling the letter appears to have been written in great haste; it reads thus :

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MY DEAR SIR—I have just received your letter and I beg leave to acknowledge the receipt of the money you left at my house, sixty-three pounds—being the ballance (sic) of the price of the picture of Senwick House painted by me for Mrs. Corrie. I truly regret having been so unfortunate as to miss you [when you] were so good as [to] come out to Duddingston and hope to be in better luck some other time. In consequence of some slight changes which were suggested in the picture, it has not yet been sent off, but it is now packed up, and will be sent as you direct by the first London Mail. Many thanks to you my dear sir for your kind notice of my boys. Will you tell them we are all well, and give them our love. Believe me, ever, my dear Sir, Yours very faithfully,

JOHN THOMSON.

P.S.—If you wish a receipt on a stamp for the whole sum I have received from you, eighty guineas, I shall be happy to send it when required.

DUDDINGSTON,
22nd September 1826.

To William Mure, Esq.

This picture was a large one, in size about six feet by five feet.

Thomson is known to have received twenty-five guineas for canvases thirty inches by twenty inches, and fifty guineas for canvases four feet by three feet. These were considered high prices for a Scottish artist in those days. It is also on record that he received even higher prices from the Duke of Buccleuch and other aristocratic clients. There is little doubt, however, that the modesty of the artist interfered to prevent the fullest return for his labours. Particularly was this the case in his earlier years, when the prices he received for his works were very inadequate, not necessarily because of the parsimony of purchasers but owing to the diffidence of the artist in estimating the monetary value of his work.

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In this connection another circumstance is to be noted. Although Thomson in time increased his charges to his wealthier clients he never departed from his generosity to those who sincerely admired his works but who might either be altogether unable to purchase his pictures or to pay him his usual charges. These admirers not infrequently left his studio in joyful possession of coveted pictures which they had received from him as gifts or as purchases within their humble means. One cannot but venerate the artist's disinterested nobility of character, his disregard of fame and contempt for any taint of commercialism in his art and his practical recognition that the fruits of his gifts should be within the reach of rich and poor alike. He had shown this fine disposition in his youth and young manhood and neither years nor success were ever able to change him.

Truly, he had none of the commercial spirit which taints much of the art of the present day. His friend Mr. Bruce the art-dealer once called at Duddingston with a quantity of genuine ultramarine which he desired Mr. Thomson to purchase. The price of genuine ultramarine is very high, about £10 per ounce. Thomson said he would like to have the colour but feared he could not buy as he had not enough money to spare. Bruce offered to take pictures in payment. "Ah," exclaimed Thomson, "I will be very glad to deal with you on these terms; help yourself, take as many as you think will pay for the paint." Bruce brought away several pictures any one of which may well have been worth three times the value of the pigment. That Bruce would probably make a very handsome profit out of this transaction did not concern Thomson in the least; he had got his ultramarine and the conditions of exchange did not matter!

Thomson continued to labour indomitably at his art and as the years went on he more firmly established himself

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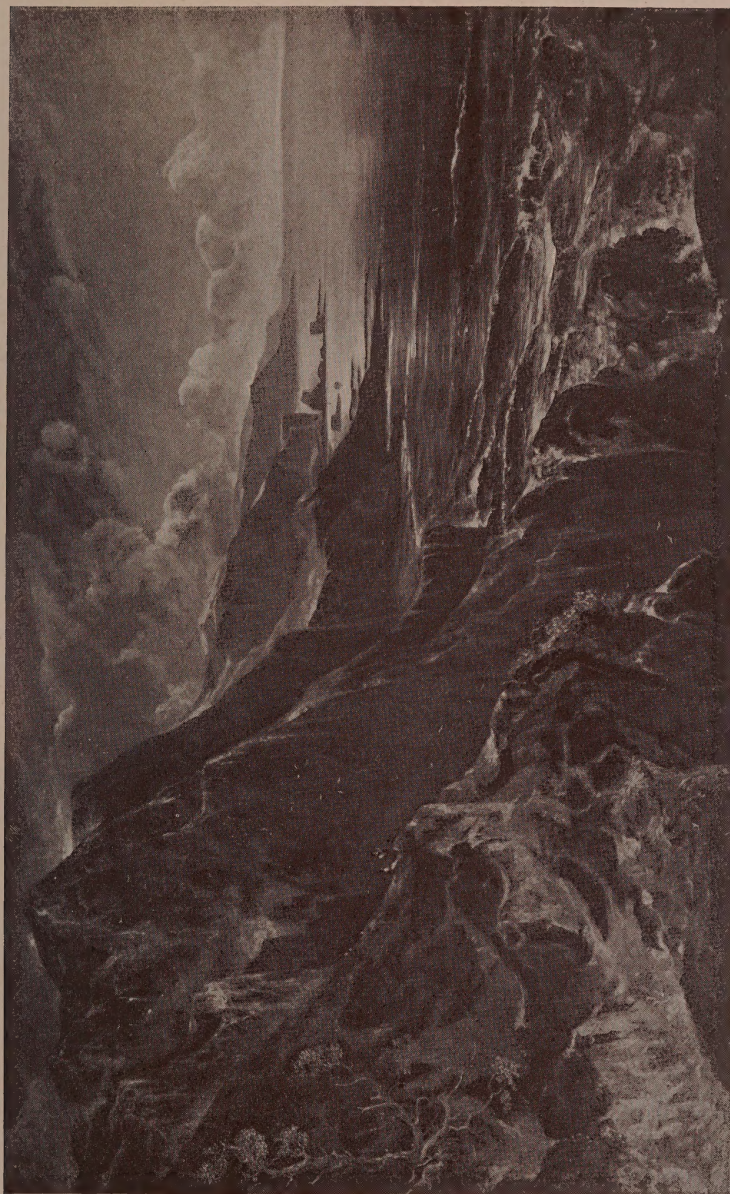
as one of the most distinguished of the British landscape painters.

His growing success as a painter was not without sorrows. He had to suffer more than one domestic bereavement. The sudden death of his wife, soon after childbirth, in April 1809, must have been a cruel blow. "Poor fellow," said Scott of his friend, "he has had many misfortunes in his family." By the loss of his wife Thomson was left with the care of four young children, the youngest an infant two weeks old. He endeavoured to endure his grief with Christian fortitude, and to mitigate it by close attention to his pastoral duties, by tenderly caring for his motherless children and devoting himself to his beloved art. Time allayed his sorrow, but even if the years did bring to him a second helpmeet he never forgot the hallowed memory of her who had been the wife and companion of his young manhood.

CHAPTER XI

THE circumstance which led to Thomson's second marriage was of a romantic nature. One of his pictures, 'The Falls of Foyers,' was the means of bringing to his hearth a second helpmeet. This picture, exhibited in an Edinburgh art shop, attracted the attention of a lady customer, who was a lover of art, Frances Ingram Spence, widow of Mr. Dalrymple of Fordel and Cleland. Mrs. Dalrymple had seen pictures by Thomson but none that so satisfied in every respect her ideal of landscape art. So much did the picture inspire her that she eagerly sought and obtained an introduction to the artist. Their friendship soon developed into a more ardent feeling; the lady was deeply impressed by Mr. Thomson's personality and the artist was strongly attracted by the fine characteristics of Mrs. Dalrymple. Their union took place on December 6, 1813. Thomson afterwards said that Mrs. Dalrymple captivated him at first sight. "I felt," he said, "*that* woman must be my wife. She is the only being I have seen for years with whom I could deeply sympathise." An intimate friend once asked Mrs. Thomson how she who was so wealthy came to marry a minister. "Oh," she replied with a witty allusion to their congenial tastes, "it is easy to explain that; we just *drew* together the first minute we met."

Mrs. Thomson brought to the manse three children by



THE BERWICKSHIRE COAST

Rt. Hon. A. J. Balfour, M.P.

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her first husband—one of whom, a girl of eight, died at Duddingston. There was a playful appropriateness in the lady's assortment of the children into sections as she declared to a visitor : "That's my family ; that's John's family, but these are ours."

Possessing a decided taste for music and painting, she became a true comrade of her husband, sharing all his artistic and intellectual pursuits. Their love for one another was more a youthful affection than the staid attachment of middle age. Endowed with the beautiful traits of tact and sensibility, Mrs. Thomson had also a singular charm of manner. Her many excellent qualities endeared her to her husband's parishioners. Testimony has been borne to her benevolent and self-denying life. Accustomed, as she had been, to every luxury, without any show of condescension she entered whole-heartedly upon the duties of a minister's wife. Like her husband she visited the sick and the dying ; giving cheerfully of her substance and her sympathy in the manner of a true Christian. Mrs. Thomson undertook responsibility for the conduct of the various charities connected with the Church of Duddingston. Her daily labours began early. At eight o'clock in the morning she had a sewing-class for young girls belonging to the village. To each member of the class she set a task to be finished at home and brought for inspection next morning. On Sunday mornings she held a Bible-class at half-past eight. She also took a keen delight in the musical culture of the younger people of the parish. Twice a week a large class met in the manse, chiefly to practise sacred music. John Wilson, the celebrated Scottish singer, frequently assisted at these gatherings. It is said that Mr. Thomson early discerned the musical gifts and predicted the career of this young man, who occasionally acted as

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his precentor. The village choir under Mrs. Thomson's guidance attained a considerable degree of proficiency, some of the members showing exceptional vocal gifts. From among the Choral Unions of the city Mrs. Thomson also organised a fine choir to sing at Duddingston Church. This choir enjoyed a wide celebrity. In all church and parish affairs Mrs. Thomson took a sympathetic and practical interest.

Yet with all her graciousness and charm of manner Mrs. Thomson in her new sphere did not wholly put aside her aristocratic dignity. She continued to dress for dinner, adorned as though about to sit among the great ones of the land. But these aristocratic habits were sweetened by her womanly grace and unaffected human sympathy. On her marriage Mrs. Thomson brought to the manse some of the rare and valuable furniture and works of art which had graced her previous home. Thus, so far as furnishing went, the manse was unlike the ordinary minister's abode, and resembled more the residence of a wealthy and aristocratic family. For her personal use Mrs. Thomson brought with her some costly Indian shawls and furs and a choice collection of jewellery. To the inexpressible delight of the children she also brought to Duddingston a pair of beautiful ponies and a landau. In this conveyance the children were sometimes driven to school in the city. Later on, however, the turn-out was supplanted by the horse and trap. As the wife of a minister Mrs. Thomson may have felt a certain diffidence in possessing so smart an equipage, but, at anyrate, the trap took the place of the landau. In this connection a serious loss had to be sustained by the sudden death of a fine horse for which a large sum had just been paid. Instead of being sent to the knacker's yard the animal was buried in the small field adjoining the manse.

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Mrs. Thomson's home before her second marriage was at Cleland House, Lanarkshire, the property of her first husband, Mr. Morton Dalrymple. On the walls and ceiling of the entrance passage and one of the apartments of a garden-house at Cleland there are some frescoes or wall-paintings, now much deteriorated by damp and other causes, which are stated to have been painted by Thomson or his wife, or by them conjointly. This statement was confirmed by the late Mr. Hugh Rodger, factor, whose family had administered the estates for the Dalrymples for at least two generations. The principal wall-painting portrays numerous half-length figures looking out from a Gothic window at a man-o'-war in the offing. The subject is supposed to represent an incident in connection with the press-gang. One of these figures is that of a beautiful lady and a negro also appears in the group. These wall-paintings are said to have been originally of high merit, the artistic grouping of the figures and the craftsmanship being specially noteworthy.

In an attic of Cleland House itself another wall-painting represents a boy in the picturesque juvenile costume of the early nineteenth century, and holding a kite. This latter painting was rescued from beneath a coating of whitewash during the tenancy from 1889 to 1899 of Cleland House by the mother of Mr. Murray T. Gow of Newfield, Hamilton, the gentleman who kindly directed my attention to these works. Cleland House was sold about 1900 to the late Mr. John Colville, M.P., and there his widow still resides.

As a social organiser Mrs. Thomson showed marked ability. She presided over the refined and intellectual gatherings which grew with the fame of the artist-minister until the manse at Duddingston became a brilliant and envied resort. The leisure moments of many famous

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people were happily passed at Duddingston. Mr. Thomson ably supported his wife's social efforts, for we read that "everyone was delighted with the genuine simplicity of his manner as well as with the depth and accuracy of his views on all subjects." His musical gifts were in great demand on these occasions. We are told that "the manse was frequented more than might be credited," and to meet these social demands and the needs of a growing family additions were made to the building. At the instance of the Marquis of Abercorn, the principal heritor, a drawing-room, with bedrooms above, was added on the east side. Among familiar and occasional visitors to the manse were Sir Walter Scott, Professor John Wilson (Christopher North), Right Hon. William Adam, Sir Thomas Dick Lauder, Clerk of Eldin, Sir Francis Grant, the Duke of Abercorn, the Duke of Buccleuch, J. M. W. Turner, Lords Belhaven and Rutherford, Sir David Wilkie, Dugald Stewart, Professor Pillans, the artist's brother-in-law, Principal Baird of Edinburgh University, the Earl of Stair, William Erskine (Lord Kinnedar), Francis Jeffrey, Mr. Horsman, M.P. (afterwards Chief Secretary for Ireland), Sir William Allan, James Hogg the Ettrick Shepherd, and many other celebrated people. In fact there were few people eminent in art, letters, or prominently connected with the stage, who visited Edinburgh without paying their respects to the artist-minister of Duddingston.

We are told that Thomson's conversational talents and warm-hearted affectionate disposition endeared him to his guests and made his society universally courted, while his buoyant fancy, exuberant spirits and mirthful humour enlivened many a manse gathering.

In his '*Noctes Ambrosianae*' Professor Wilson, who was a frequent and intimate visitor at Duddingston, as well

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as a sincere friend of the family, gives ardent expression to the admiration which he felt for the art of John Thomson. Professor Wilson makes many allusions to Thomson's art and in 'Noctes Ambrosianae,' which originally appeared in 'Blackwood's Magazine,' there occurs the following dialogue dealing with the Royal Institution Exhibition of 1827 :

NORTH. "Mr. Thomson of Duddingston is the best landscape painter in Scotland. The man's a poet."

SHEPHERD. "I dinna like that picture o' his at a' o' Loch Catrine frae the Goblin's Cave. The foreground is too broken, spotty, confused, and huddled—and what is worst of all, it wants character. The chasm doon yonner, too, is no half profound aneuch, and inspires neither awe nor wonder. The lake itself is lost in its insignificance, and the distant mountains are fairly beaten by the foreground, and hardly able to haud up their heids."

NORTH. "There is truth in much of what you say, James—but still the picture is a magnificent one."

SHEPHERD. "I wadna gie the Bass Rock for a dizzen o't. You may weel ca't a magnificent ane—and I wad wish, in sic weather, to be ane o' the mony thousan' sea-birds that keep wheeling unwearied in the wind, and ever and anon cast anchor in the cliffs. Still, solitary, and sublime—a sea-piece, indeed, worthy of being hung up in The Temple o' Neptune."

NORTH. "Kinbane Castle is just as good—and Torthorwald Castle, Dumfriesshire, is the best illustration I ever saw of Gray's two fine lines—

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds."

SHEPHERD. "Mr. Thomson gives me the notion o' a man that had loved Natur' afore he had studied art—loved

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her and kent her weel, and been let intil her secrets, when nane were by but their twa sel's, in neuks where the wimplin' burnie plays, in open spats within the woods where you see naething but stems o' trees—stems o' trees—and a flicker o' broken light interspersing itsel' among the shadowy branches,—or without ony concealment, in the middle o' some wide black moss—like the Moor o' Rannoch—as still as the shipless sea, when the winds are weary—and at nightfall in the weather-gleam o' the settin' sun, a dim object like a ghost, stannin' alane by its single solitary sel'—aiblins an auld tower, aiblins a rock, aiblins a tree stump, aiblins a cloud, aiblins a vapour, a dream, a naething."

NORTH. "Yes, he worships Nature, and does not paint with the fear of the public before his eyes. It is miserable to paint purposely for an Exhibition. He and his friend Hugh Williams are the glory of the Scottish landscape school."

Thomson's merits are again discussed in the dialogue relating to the Scottish Academy Exhibition of 1830 :

SHEPHERD. ". . .—But hae ye been at the Exhibition o' Pictures by leevin' artists at the Scottish Academy, Mr. North,—and what think ye o't?"

NORTH. "I look in occasionally, James, of a morning, before the bustle begins, for a crowd is not for a crutch."

SHEPHERD. "But ma faith, a crutch is for a crood, as is weel kent o' yours, by a' the blockheads in Britain.—Is't guid the year?"

NORTH. "Good, bad and indifferent, like all other mortal exhibitions. In landscape, we sorely miss Mr. Thomson of Duddingston."

SHEPHERD. "What can be the maitter wi' the minister? —He's no deid?"

NORTH. "God forbid! But Williams is gone—dear

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delightful Williams—with his aerial distances into which the imagination sailed as on wings, like a dove gliding through sunshine into gentle gloom—with his shady foregrounds, where Love and Leisure reposed—and his middle regions, with towering cities grove-embowered, solemn with the spirit of the olden time—and all, all embalmed in the beauty of those deep Grecian skies !”

SHEPHERD. “He’s deid. What matters it? In his virtues he was happy, and in his genius he is immortal. Hoots, man! If tears are to drap for ilka freen ‘who is not,’ our een wad be seldom dry.—Tak’ some mair turtle.”

NORTH. “Mr. Thomson of Duddingston is now our greatest landscape painter. In what sullen skies he sometimes shrouds the solitary moors !”

SHEPHERD. “And wi’ what blinks o’ beauty he aften brings out frae beneath the clouds the spire o’ some pastoral parish kirk, till you feel it is the Sabbath !”

NORTH. “Time and decay crumbling his castles seem to be warring against the very living rock—and we feel their endurance in their desolation.”

SHEPHERD. “I never look at his roarin’ rivers, wi’ a’ their precipices, without thinkin’, some hoo or ither, o’ Sir William Wallace! They seem to belong to an unconquerable country.”

NORTH. “Yes, James! he is a patriotic painter. Moor, mountain and glen—castle, hall, and hut—all breathe sternly or sweetly o’ auld Scotland. So do his seas and his firths—roll, roar, blacken and whiten with Caledonia—from the Mull of Galloway to Cape Wrath. Or when summer stillness is upon them, are not all the soft shadowy pastoral hills Scottish, that in their still deep transparency invert their summits in the transfiguring magic of the far-sleeping main ?”

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'Tickler's' contribution to the general eulogy of Thomson is emphatic. The reference is to the Royal Institution Exhibition of 1824 :

TICKLER. "Mr. Thomson of Duddingston is the best landscape painter Scotland ever produced ; better than Nasmyth or Andrew Wilson or Greek Williams. Some noble landscapes of his are the chief embellishments of the Exhibition."

Professor Wilson happened to call at the manse one day while Thomson was at work in his studio. He expressed a wish to possess a small but good example of his friend's work. Thomson said that he had no suitable picture ready but would soon paint one. He placed a canvas on the easel, and, in presence of the Professor, who looked on in marvelling admiration, worked with such energy and rapidity that within a comparatively short time he had painted in and almost completed a delightful view of Dunluce Castle, a picture which still remains in possession of the Wilson family. It may be mentioned that Professor Wilson was related to Thomson by marriage, as was also the Earl of Stair.

Sir Walter Scott was a frequent visitor at Duddingston. He spent many a summer evening in the manse garden watching in reverie the night shades gathering over the loch below. There also he wrote a portion of 'The Heart of Midlothian.' The ash-tree beneath which he used to sit was known as "Scott's tree" ; it stood till 1905, when it was blown down during a heavy storm, and lies where it fell. The friendship between Scott and Thomson was one of the closest comradeship. The men had much in common and their life-long and steadfast affection was severed only by death. Scott confessed his keen delight in Thomson's description of places which he had visited in

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pursuit of his art, and, referring to an account given him by the artist of "a fine dungeon at Cassillis in Ayrshire," he says : "I may find use for such a place." Scott utilised many of Thomson's narratives in the production of his novels. He had the greatest admiration for Thomson's art and on every occasion sounded the praises of his friend. His active interest in his friend's pictures finds expression in a letter addressed to Lady Abercorn, then resident at the Irish seat of the family, Baron's Court, dated January 8, 1813. Thomson at the time was busy upon a large gallery picture of Duddingston House for Lady Abercorn and Scott had tried to get her son-in-law, Lord Aberdeen, to inspect the picture during a hurried visit of that nobleman to Edinburgh. Scott writes : "I have been a great vagabond during the Autumn, and since then have been hard at work at my new poem, 'Rokeby,' which, with official duty since November, has made me a complete slave. I saw Lord Aberdeen for literally a moment in the midst of the bustle of the Peers' election at Holyrood. . . . I wished he could have stayed a day to look at the painting of Duddingston, etc., by Thomson, but I could not prevail with him." Writing again on February 15, either about the same picture or another commission, Scott says : "I spoke to Mr. Thomson about the picture. He did not like it, it seems, and is doing another. I wish he may be as successful as in one he presented me with, which is really, and without any allowance being required, a very fine thing indeed. It is a view of Crichton Castle, near Edinburgh, once a favourite haunt of mine, but not slavishly correct as to surrounding landscape." Scott was of great service to Thomson in bringing his work wherever possible to the notice of his numerous acquaintances. Thomson warmly appreciated and was not unmindful of the benefits

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he derived from these gracious acts of a disinterested friendship. In 1823, Scott writes to Daniel Terry: "John Thomson of Duddingston has given me his most splendid picture, painted, he says, on purpose for me,—a true Scottish scene. It seems to me that many of our painters shun the sublime of our country by labouring to introduce trees where doubtless by search they might be found, but where certainly they make no conspicuous part of the landscape, being like some little folk who fill up a company, and put you to the proof before you own to have seen them. Now this is Fast Castle, famous both in history and legend. . . . The view looks from the land down on the ragged ruins, a black sky and a foaming ocean beyond them. There is more imagination in the picture than in any I have seen for a long time—a sort of Salvator Rosa's doings." This picture, now at Abbotsford, was engraved by Horsburgh for the 'Bride of Lammermoor.'

Clerk of Eldin was another familiar figure at Duddingston. He had artistic ability as well as acute critical judgment and he gave his friend the benefits of his advice. He used to impress upon Thomson the advantage of being bold and resolute in painting, "for the very effort at boldness of expression contributed," he said, "to strengthen the conceptions of the mind." Thomson always remembered Eldin's advice and was wont to repeat it to others. Apart from his friendship for Thomson the Manse of Duddingston had cherished memories for Clerk, for it was there he wooed and won Margaret Bennet, the winsome daughter of Thomson's predecessor. Lockhart describes Eldin as one who "is a superior converser, and whose mind is stored with knowledge"; who "has capabilities that should, provided he shakes off a natural indolence, carry him far forward in the world." Clerk rose to the bench as Lord

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Eldin, thus justifying in a measure Lockhart's opinion of him. A strange and melancholy accident attended the sale of Lord Eldin's effects after his death in Edinburgh. These effects were both valuable and curious and attracted a large gathering of connoisseurs and others. The second day's sale was proceeding when, without warning, the floor of the dining-room, where the auction was being conducted, gave way, precipitating the company to the room below. Many persons were seriously hurt, one or two dying of their injuries, while a lawyer was killed outright. Much damage was done to the goods.

John Thomson was present at the sale of pictures belonging to Lord Eldin, and in a letter to Sir John Dalrymple, Bart., afterwards eighth Earl of Stair, he says : "I am happy to say I had the whole Tintorets, six in number, knocked down for you at £250 which, with the duty, makes their price £262 : 10s. I learned yesterday that the price paid by Lord Eldin, without the frames, was £700. In a note in the Eldin Sale Catalogue it says they cost Lord Eldin £850. In it they are attributed to Tintoretto, but I think it doubtful if they are by him." These six pictures, now at Oxenfoord Castle, represent certain incidents in the life of St. Hyacinth.

Sir John Dalrymple, it is said, had little judgment in art matters and it is recorded that he made grievous blunders when acquiring pictures without expert advice. The following caustic remark was made by John Clerk, Lord Eldin, after Sir John's return from an art-foray on the Continent : "Now is the time to go on to the Continent and buy good pictures, for Sir John Dalrymple has bought all the bad ones."

There were four paintings by Thomson in Lord Eldin's collection, which was brought under the hammer at Edin-

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burgh on March 14, 15 and 16, 1833. These pictures were: an upright 'Italian Scene,' sold on March 14 and bought by Mr. Bartholomew; a 'Romantic Landscape,' sold on the following day and acquired by Mr. Jamieson; a 'View of Dunbar Castle' bought by Mr. Gibson Craig, and an 'Italian View' bought by Mr. Faulkner—both sold on March 16. The catalogue note to the picture of 'Dunbar Castle' reads: "One of those interesting scenes in which the painter is so bright an ornament to the British School."

Sir David Wilkie visited the Manse of Duddingston in 1817. On that occasion he had come north from his London residence, seeking a neighbourhood "where fashion had not intruded" and to study models for his picture, 'The Scotch Wedding,' a commission given him by the Prince of Wales. Wilkie had been advised by friends to take the opportunity of making himself familiar with the pictorial wonders of his own land, especially of the Highlands, which Scott had "discovered," thereby causing the tourist stream to flow northward. Wilkie had never met Thomson, but he was strongly urged by Clerk of Eldin and others to pay a visit to the manse at Duddingston. Contemplating, as he did, a tour through the Highlands, he was told that he would find no better informed or more delightful companion than John Thomson who by personal travel was thoroughly conversant with the ground over which he proposed to go. Wilkie accordingly called at the manse, but Thomson was absent. Mrs. Thomson said that she feared her husband would be unable to accompany him as the sacrament was close at hand. Writing to his sister Wilkie says: "I should have been glad if Mr. Allan could have gone with me to the Highlands, but he certainly cannot. Mr. Clerk and some others advised me strongly



STORM ON A SCOTTISH LOCH

Mrs. Frank Gibson

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to get the minister of Duddingston to go, who is an artist as well as a clergyman. On going to Duddingston, however, he was away from home, and his wife (who is a very fine woman) told me she doubted whether he could go, as his sacrament is just coming on ; otherwise I believe that not only he would have gone but Mrs. Thomson, who is also a great enthusiast, would have accompanied us one or two stages." Ultimately Wilkie had to proceed alone. A full account of Wilkie's travels through Scotland ; of his visit to Abbotsford, where he painted the well known portrait group of the Abbotsford family in peasant attire, and of his meeting with Hogg, the "Ettrick Shepherd," is given in the story of his career. Disappointed at the outset because he had not seen Thomson, Wilkie was more fortunate afterwards. In a letter to Andrew Geddes, R.S.A., dated London, December 8, 1829, Wilkie says : "Thomson of Duddingston I saw frequently : he has an original and vigorous way of treating what he paints. He seems to be employed a good deal ; but less for what he is original in than in what is more like other people. He has tried some things with extreme transparency that to the eye of a painter are pleasing, but, from the want of detail and imitation, not likely to catch the common observer. He has a fine enthusiasm about him, which every one must like."

Turner paid his first visit to the Manse of Duddingston in 1822, during his stay in Scotland. He had been engaged by the publishers to supply, in collaboration with John Thomson, the illustrations to a projected work entitled 'The Provincial Antiquities of Scotland.' This work was to deal with the more interesting architectural and picturesque features of Scotland and the descriptive letter-press was to be from the pen of Sir Walter Scott. So important was the

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undertaking deemed by the publishers that they resolved to engage upon it the foremost literary and artistic genius of the country. Scott was therefore employed to do the literary part of the book, while Thomson and Turner, as the most celebrated landscape artists of the time, were chosen to supply plates for the pictorial part. Turner came north in order to make sketches for his contributions to the volume. He visited various places of interest in the Lothians in the company of Thomson and Scott, and made drawings of the Castles of Borthwick, Crichton, Tantallon and Craigmillar ; the Bass Rock, Linlithgow Palace and other historic places. Scott was only reconciled to Turner's engagement to supply part of the illustrations because that artist "was all the fashion." If other interests had not prevailed he would have preferred his friend Thomson to execute the entire series of drawings. The book, which had been projected in 1818, was published in 1826 and contained an equal number of plates from pictures by Thomson and Turner, while Sir Francis Calcott supplied one or two additional illustrations. During the progress of the work Scott came a good deal in contact with Turner, but he never seems to have been able to accommodate himself to the blunt speech and rugged manners of the English painter. The preference always shown by Scott for Thomson over Turner was, no doubt, partly due to his personal dislike of the Southron and not because he considered Turner an inferior artist. Turner's biographer says that "Sir Walter Scott could not readily enter into the mind of Turner because, while delighting in Nature, he had no understanding of graphic art." Much has been made of Scott's failure, in spite of persistent effort, to achieve mastery with the pencil, but one may arrive at a fair understanding of graphic art without the gifts of successful performance. Scott's

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occasional references to art certainly do not warrant the drastic assumption of this biographer. It is well to remember that there have been artists and critics who have disputed Turner's pre-eminence in art, and have we not even been told that "Turner is not much esteemed on the continent"? Therefore if Scott did not highly appreciate Turner it does not necessarily prove that his failure to do so was due entirely to his "lack of understanding of graphic art."

Here it may be remarked that Scott declined any payment for his labour in connection with this publication, but after its success had been assured he accepted from the publishers a number of the original works from which the illustrations had been made. Among these originals were examples of all the three artists, Thomson, Turner and Calcott.

Scott's preference for Thomson and his dislike of Turner were again exhibited when in 1831 Cadell proposed to issue an edition of his works with illustrations by Turner. Scott expressed a strong desire that the plates for this edition should be supplied by Thomson, but the publisher entered objections, giving as a reason that Turner was better known or at least more the fashion in London. Scott therefore had to yield, but not without great reluctance, to Cadell's urgent representations. After acceding to this arrangement Scott wrote in his Journal: "I have written to the Man of Art inviting him to come to Abbotsford to take the necessary drawings, and offering to transport him to the places where he is to exercise his pencil, though, if I remember, he is not very agreeable."

Turner, during this second visit to Scotland, was a frequent guest of Thomson at Duddingston. William Bell Scott, who on some of these occasions shared the hospitality of the manse, is, in his autobiographical notes, somewhat

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garrulous about the foibles and eccentricities of the great landscapist. "Thomson," he says, "had unbounded admiration of Turner's art; at the same time he laughed good-humouredly at the man, and at the anecdotes then current, to which he added others from his own intercourse." Bell Scott then tells how Thomson was once admiring a clever drawing by Turner, in which appeared a hare pursued by a hound, when Turner interrupted, saying: "Ah, I see you want to know why I have introduced that 'are. It's a bit of sentiment, sir. For that is the spot where 'arold 'arefoot fell, and you see I have made an 'ound a-chasing an 'are." Bell Scott afterwards repeated the story in the hearing of Ruskin, Rossetti and others, "as a revenge," he said, "for Ruskin's supercilious pretence and inflated notions of Turner's abilities which led him to see qualities in Turner's art that no one else could see and which made him blind to the qualities in the works of others." Rossetti laughed and inquired whether Turner really talked that way and how he managed to overcome it; while Ruskin's brows grew black at the fun that was being poked at his idol until, as Bell Scott says, "the poisonous expression on his face was a study." After all, Turner's 'joke' may have been only a bit of surly humour at his hearer's expense, and was probably understood and repeated by Thomson as such. Thomson was too fair and candid to join in ill-natured or ill-timed gossip about his friend and guest. Certainly, Bell Scott's purpose in retailing Turner's remark seems to have been chiefly directed against Ruskin and to have had no sneering intention as regards Turner—although "Cockneyism" was a prevailing subject of ridicule in Edinburgh at that time, not only in letters but in social life. Bell Scott says of Ruskin: "His hero-worship of Turner was not an affectation at all; but his

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overpowering passion in talk, as in writing, was a determination to find out qualities no one else could see, and to contradict or ignore those evident to every one else." This remark has an affinity to the later opinion of Henley that Ruskin "uplifted a most beautiful voice, and tenored nonsense, nonsense, for many years and through interminable volumes, about Turner" and others. Referring to his engraving of Thomson's picture of the 'Martyrs' Tombs'—noticed in later pages—Bell Scott says: "While at work on this large plate I used to walk out to visit the minister, and sit by him while painting; the road round Arthur's Seat being very pleasant and convenient for me." Bell Scott tells us that he was present on the occasion when Thomson invited Turner to dine at Duddingston to meet some of the elder Scottish artists. Thomson truly seems to have had a kindly regard for Turner.

Turner was fond of painting the Nor' Loch at the foot of the Castle Rock and he often walked down from the place of his labours to dine with Thomson of Duddingston, "making the little distance between the loch and the manse," as he styled it. Turner affected great secrecy as to his methods of working, and, while sketching, he always detached himself from his companions. Upon the return of Thomson, Turner and Williams from a sketching expedition to Craigmillar Castle, Mrs. Thomson pounced upon and ran off with the sketch-book which Turner had laid for a moment upon the hall-table. Turner gave instant chase and recovered the book before she could get more than a fleeting glimpse of its contents.

Unlike Scott, Thomson got along delightfully with Turner; he knew how to manage the English bear and derived much good-humoured enjoyment from his visitor's uncertain manners. What Turner thought of Thomson's

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art, Thomson himself in quizzical humour once tried to find out. Thomson pointed to a landscape of his own hanging in the dining-room, the walls of which had just been freshly painted. Turner perversely turned his gaze on the newly painted wall, affecting to understand that Thomson referred to the quality of the workmanship there, and replied : "Yes, the fellow who painted that was something of a painter." Thomson then took Turner to his studio in the forlorn hope that his cantankerous friend might express his opinion of the pictures there. Turner inspected some of the works but to Thomson's quiet amusement maintained an obstinate silence although quite evidently impressed by what he saw. Determined not to be beaten Thomson pointed to a large painting on the easel. This picture was set in one of the gigantic and highly burnished gold frames so much favoured by some of Thomson's clients. "What do you think of *that*, sir?" said Thomson with the utmost directness. Here was a rare opportunity for the Englishman's surly humour. Turner, gazing at the picture, and then glowering at the frame, so completely in contrast with his own modest "bit of gilded ship's-rope," grimly drawled : "You beat me hollow—in frames." This Turner-esque banter tickled Thomson immensely, and he retold it with much glee. It was almost impossible at any time to get Turner's views on questions relating to art, but he paid an involuntary tribute to Thomson's ability as he was leaving the studio. A virile landscape sketch by Thomson hung near the door, and this picture attracting Turner's eye he exclaimed : "The man who did *that* could paint." Turner afterwards expressed admiration for Thomson's work and spoke in particularly high terms of his picture, 'The Eagle's Rock, Glen Sannox, Arran.'

Thomson was in many ways the antithesis of Turner

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and this was exemplified on one occasion when they were strolling together in the Park near the manse. A haggard beggar accosted them and asked for assistance, but Turner roughly bade the man begone. Thomson, hurt at this unnecessary rudeness, presently excused himself to Turner, and, hastening after the wanderer, spoke a few kindly and encouraging words as he put a silver coin into his hand.

Turner had the reputation of being very miserly. Before he left the manse Thomson said to him one day : "Turner, I mean to have a dinner with you in Queen Anne Street when I come up to London. I shall be there next month."

To this Turner gruffly replied : "You will get your dinner more comfortably at any place than at my house. You had much better get your dinner at your own hotel."

"I mean to dine with *you*, Turner," insisted Thomson doggedly.

"Well, come to my house then, if you like—only dine before you come," was the seemingly ungracious answer.

When Thomson arrived in London he went to the abode of the great but slovenly man and compelled him to fix a day for the momentous spread. Before that day came round, however, Thomson received an invitation from his friend Rogers to dine with Sir Walter Scott, then in London, and some friends, at Richmond on the same date. Thomson explained that he could not accept as he had promised to dine with Turner at Queen Anne Street.

"Dine with Turner !" protested the astonished Rogers. "You will get a very bad dinner there. Better come with us and bring Turner with you."

Thomson conveyed this invitation to Turner.

"But I have bought the leg of mutton !" objected Turner in dismay.

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"Never mind the leg of mutton ; take it with you and stick it into the hand of the first poor person you meet," said Thomson.

"Not such a born fool !" growled Turner.

While on a visit to the Royal Academy Exhibition, during his stay in London, Thomson in an exchange of wit turned the tables rather neatly upon Turner. Thomson was standing in one of the rooms of the exhibition, conversing with Sir Francis Grant, Mr. Horston, M.P., and other friends, when Turner approached and with a kind of good-humoured maliciousness attempted to emphasise the fact of Thomson being "a provincial" by saluting him in a kind of hybrid Doric : "Well, Thomson, hoo's the guid-wife and weans ?"

Thomson turned, and, extending a hand, cheerily replied : "Brawly, man, an' hoo are ye yersel', frien' ?"

This apposite allusion to Turner's bachelor condition was hailed by the company with boisterous delight, and Turner, it is said, withdrew abashed.

Although uncouth in his behaviour, Turner was always given a kindly and homely welcome at Duddingston. Thomson highly esteemed his gifts as a painter, and Turner without doubt respected Thomson's artistic powers. Turner, we are told, always keenly enjoyed a "crack" with the artist-minister. When driving with Thomson past the loch, after leaving the manse on his return south, Turner said to his friend : "By Jove, though, Thomson, I envy you that piece of water !"

Thomson appears to have discerned beneath Turner's rugged exterior the real character of the man. That Turner was not wanting in generosity and large-heartedness is shown by various incidents in his career. One of these incidents may be quoted. In one of the Royal Academy

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exhibitions a brilliant work by Turner had been placed next to a work by Sir David Wilkie, completely overshadowing by its splendour Wilkie's more subdued work. Wilkie, naturally, was much distressed. Hearing of this, Turner took some water-colour and scumbled it thickly over his own painting, almost wholly obscuring its beauties. Upon being severely remonstrated with by his fellow-academicians Turner replied : "It will wash off, and . . . Wilkie, poor fellow, was so put out."

Turner once spent several days at the manse and during his stay is said to have painted shipping into a large canvas by Thomson. After Thomson's death this picture was sold as the joint work of Thomson and Turner.

Another artist friend and visitor at the manse was Sir Henry Raeburn. Sir Henry admired Thomson's character and held his artistic powers in such esteem that he at one time seriously thought of getting his assistance to paint the landscape backgrounds of his portraits. Mature reflection, however, convinced Sir Henry that the employment of a landscape painter for portrait background was a mistake. So strongly did he come to feel on the subject that he even carefully wiped out a landscape that Thomson as an act of courtesy had once painted in as a background to one of his unfinished portraits because he felt certain that the vigour of Thomson's work would detract from the central interest of the portrait. Raeburn expressed himself very clearly to Sir Walter Scott on this matter. Sir Walter had urged Raeburn to engage a landscape painter. "I wish," said Sir Walter, "that you would let us have a little more finishing in the backgrounds. Sir Thomas Lawrence, I understand, employs a landscape painter."

"Of that I do not approve," said Sir Henry ; "landscape in the background of a portrait ought to be nothing

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more than the shadow of a landscape ; effect is all that is wanted. Nothing ought to divert the eye from the principal object—the face ; and it ought to be something in the style of Milton's ' Death ' :—

The other Shape—

If shape it might be called that shape had none
Distinguishable in member, joint, or limb,
Or substance might be call'd that shadow seem'd,
For each seem'd either."

By a friendly arrangement Raeburn agreed to paint Thomson's portrait in return for a landscape to be painted for him by Thomson. Thomson sat for the portrait, but after it was completed Raeburn became so attached to it that he could never be prevailed upon to hand it over. This portrait remained in the Raeburn family for many years after Sir Henry's death. It is now the property of Colonel Stirling of Keir, by whose courteous permission it is reproduced as the frontispiece to the present volume.

A particular friend of the Thomsons was the Right Honourable William Adam whom Lockhart describes as "the only man I ever knew that rivalled Sir Walter Scott in uniform graciousness of bonhomie and gentleness of humour." Appointed in 1815 to the Presidency of the Court for Jury Trial in Civil Cases, then instituted in Scotland, the Right Hon. William Adam thenceforth spent much of his time at his patrimonial seat in Kinross-shire, where, about midsummer 1816, he received a visit from his near relative William Clerk ; from Adam Fergusson, "his hereditary friend and special favourite" ; and their intimate companion, Walter Scott. This visit gave so much pleasure to all concerned that it was decided to have a similar gathering each succeeding year at Blair-Adam under the name of the Blair-Adam or Macduff Club. It was also

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resolved that the Blair-Adam Club should consist of nine regular members, namely, the four already named ; Admiral Sir Charles Adam, the Chief Commissioner's son ; his son-in-law, Mr. Anstruther Thomson of Charleton ; Sir Samuel Shepherd, at one time Attorney-General in England and afterwards Chief Baron of the Court of Exchequer in Scotland ; Mr. Thomas Thomson, Deputy Clerk Register of Scotland, and his brother the Rev. John Thomson.

The yearly meetings of the Blair-Adam Club usually extended from Friday to the Monday night or Tuesday morning following. On Saturday the members generally rode to some spot of historical interest in the neighbourhood. They spent Sunday quietly at home and attended divine service at the Kirk of Cleish. On Monday they made another excursion to a place of antiquarian interest and returned on Monday night or Tuesday morning to Edinburgh in time to take up their several duties. Lockhart states that from 1816 to 1831 Sir Walter Scott constantly attended at these gatherings, and he also says that to one of these trips we undoubtedly owe the dramatic sketch of 'Macduff's Cross' and "to the dog days of 1819" the weightier obligation of the 'Abbot.' Scott in his Journal makes frequent reference to the doings of the Club and an entry dated June 27, 1828, reads : "I came out after Court to Blair-Adam with our excellent friend the Rev. John Thomson of Duddingston ; a delightful drive and passage at the Ferry. We found at Blair-Adam the Chief Commissioner and family ; Admiral Adam and Lady ; James Thomson of Charleton and Miss Thomson ; Will Clerk, and last, not least, Lord Chief Baron Shepherd—all in high spirits for our excursion." Scott writes thus of a journey undertaken by four of the party the following day to Castle Campbell : "June 28.—Off we go to Castle

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Campbell after breakfast ; *i.e.*, Will Clerk, Admiral Adam, John Thomson, and myself. Tremendous hot is the day ; and the steep ascent of the Castle, which rises for two miles up a rugged and broken path, was fatiguing enough, yet not so much so as the streets of London." Sir Walter describes another journey to Blair-Adam in June 1829 and ends up with, "and merry men were we." Among other places of interest the members visited Castle Campbell, Magus Moor, Falkland, Dunfermline, Loch Leven and St. Andrews. While these trips would be to Sir Walter Scott a fount of romantic interest they would prove to John Thomson a constant source of artistic benefit. Thomson, we are told, rarely lost an opportunity of being present at these friendly gatherings, and it may again be mentioned that his excellent topographical knowledge was of frequent use to Scott in the construction of his novels. Enjoyable evenings were spent at Blair-Adam after the daily excursions, the gaiety being, Scott says, much enhanced by "John Thomson's delightful flute."

Another intimate friend of John Thomson was Sir David Brewster, Principal of Edinburgh University. This much esteemed friend of the Duddingston artist succeeded in 1833 to the beautiful Highland estate of Belleville, purchased by his father-in-law, James Macpherson, who translated 'Ossian' and who had erected a fine mansion on the property. Here Brewster with his family spent some of his happiest years, respected and beloved by the tenantry. In 1834 Thomson visited Belleville, the magnificent surroundings of which inspired and enraptured him. The poetic and artistic temperament of Brewster especially endeared him to Thomson, and during Thomson's stay at Aviemore they often took long walks together over the moors and hills to places of picturesque interest around

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Belleville. They visited Doune, Kinrara, Loch-an-Eilan, Loch Insh, Loch Laggan, Craigdhu, the Forest of Gaick and Glen Feshie. While walking through Glen Feshie they were deeply impressed and paused from time to time to contemplate the wild magnificence and awe-inspiring grandeur of the ever-changing prospect. At last a scene of such unusual splendour opened before them that they stood long in profound silence, until Brewster was startled by the exclamation, "Lord God Almighty!" Turning round, he saw the tears trickling down the cheeks of his friend, "so much had the wild grandeur and the sense of the one creative hand possessed the soul of the artist," as Mrs. Gordon, daughter of Brewster, afterwards said. During his stay at Belleville Thomson painted for Sir David Brewster a view of the mansion and grounds. He also painted various scenes in Strathspey and on the Findhorn and completed the study for the fine picture of Glen Feshie now in the collection of the Earl of Stair at Oxenfoord. From the neighbouring aristocracy he received a number of commissions for views of Grampian scenery.

Notice may here be taken of a journey made by Thomson in company of Sir Thomas Dick Lauder and Professor Playfair through the Northern Highlands in the year 1831. The journey led them through the counties of Aberdeen, Banff and Inverness, and lasted for two or three weeks. That Thomson did not purpose making this trip for pleasure only is shown in a letter from Sir Thomas Dick Lauder to his wife, dated May 13, 1831. Sir Thomas says: "I am arranging to leave town for the North with Playfair and Thomson. I have just this moment returned from Duddingston, where the expedition was fixed. . . . Thomson is to bring all manner of paints and sketching materials, and also his flute. He gave me the beautiful

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picture of the Bass he promised me, and I have just been at Donaldson's ordering a frame for it." A few days later he writes : " We have not yet finally fixed our plans, but I think we shall probably go through Fife to Glamis Castle, then to Dunnottar Castle, and so on." On the evening of Wednesday, May 18, Sir Thomas is at the Manse of Duddingston where there is "delightful music and a pleasant party." The friends finally leave Edinburgh early in the morning of May 23, and arrive at Glamis in Forfar about one o'clock the same day. Sir Thomas in a series of letters keeps his wife at Relugas, Forres, conversant with the details of all their journeyings. He intimates intended visits to Dunnottar Castle and to other places and also the calls they intend to make on friends at Monymusk, Castle Fraser, Cluny Castle and other seats. As Sir Thomas owned estates both in the South and in the North, and was well known to people of importance in the counties through which they travelled, Thomson not only received much artistic profit from this trip but also made excellent friendships. On June 3 the party arrived at Relugas, the seat of the Lauders in the North, and were given a hearty welcome by Lady Lauder and family. It was about the middle of June before Thomson left Relugas on his return South. He spent the last week or two of his stay painting on the rivers Spey and Findhorn and their neighbourhood.

From these accounts it will be seen that Thomson seized every opportunity of diligently pursuing his art. His pleasures were always subordinated to the grand purpose of his life. If he occasionally combined relaxation and work, as he did on those Northern trips, his art-pilgrimages were mostly made alone. He penetrated the wild recesses of the Highlands, which were then practically unknown and almost inaccessible to the people of the South. These excursions

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were undertaken at considerable personal risk and inconvenience in days when travel was far from easy or comfortable. Amid solitary scenes of mysterious grandeur ; by thundering cataract and brattling brook ; by some dark tarn enclosed by sombre hills ; in virgin forest or beside some silvan lake, he found unfailing inspiration for his noble works. He also sought the rugged and precipitous bulwarks of the Scottish coast that is crowned by the ruins of impregnable keeps ; he sojourned in the lonely islands of the Western Sea and tarried among the pastoral scenes of his native land : he even visited Ireland, England and Wales in search of subjects for his brush.

We have not the precise dates of these journeys but they cannot vary much from the dates of his exhibited pictures. Many of the old Castles of Scotland, renowned in song and story, claimed his artistic attention. The romantic glamour and picturesqueness of these ancient ruins seem always to have had a powerful attraction for him. Professor Veitch in his admirable work, 'Feeling for Nature in Scottish Poetry,' says in reference to Thomson's art that it is not surprising that the painter's heart should have been not only in the scenery but in the story of his native land, considering that he spent his early years in a district that bulked so largely in Scottish medieval history and that he subsequently resided in the still more historically interesting and beautiful neighbourhood of Edinburgh. "And we must keep in mind," adds Professor Veitch, "that this impulse, beginning at least in 1808, only three years before the appearance of the 'Lay of the Last Minstrel,' and probably working long before, was not altogether in consequence of the literary work of Scott, but at least contemporary with it, and probably a cause of it, certainly a very helpful auxiliary." The magnificent scenery

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of his native land and the stirring story of his nation alike enthralled the heart and mind of the painter.

Thomson seems to have ventured into the Highlands of Scotland before the year 1813, for in that year he exhibited at the Royal Academy, London, a picture entitled 'View in the Highlands of Scotland.' His earlier works were mostly from scenes around Duddingston, and from the scenery of his Ayrshire home. From 1822 to 1824 he was evidently occupied in painting the grand scenery of the Haddington and Berwickshire coasts. To this period belong his pictures of Fast Castle, Dunbar Castle and Abetlady Bay. In 1825 and 1826 he appears to have painted much in the West Highlands and in the district of Loch Katrine, Loch Lomond and Loch Awe. In 1826 and 1827 he found subjects in the wilds of Dumfriesshire and Kirkcudbright where he painted Morton Castle, Torthorwald Castle and The Martyrs' Tombs. Some have asserted that the scenery of the last-named picture resembles Glen Trool, celebrated by Crockett in his books, 'The Raiders,' 'The Lilac Sunbonnet' and 'The Grey Man.' The scene, however, is stated to be at Lochinkett although it may strongly resemble the district about Glen Trool. It was probably painted or composed from sketches made in Glen Trool and at Lochinkett. This picture has been declared to be the greatest landscape painting produced in Scotland. Thomson repeated the subject with variations. In 1828 he seems to have visited Morayshire and Inverness-shire and to have journeyed to North Wales for his subject of Conway Castle. He also found subjects on Yarrow and on Tweed and other rivers and painted scenes from various other picturesque districts of the Scottish Lowlands. For some years thereafter he painted in the Northern Highlands and on the Eastern and Western Coasts of Scotland as



MARTYRS' TOMBS, GALLOWAY

R. W. Napier, Esq.

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well as in the Islands of Skye and Arran and in Ireland. The fruits of these years were his pictures of Loch Coruiskin, Carron Castle, Tantallon Castle, Dunure Castle, Falls at Aviemore, Glen Feshie, Pulpit on the Findhorn, The Eagle Rock—Glen Sannox, and many others. A visit to the English Lakes and a visit to South Wales about 1834 resulted in one or two good paintings, including his picture of Caerphilly Castle. Of these pictures a considerable number was exhibited in the Royal Institution and the Scottish Academy.

When painting in the neighbourhood of Yarrow and Tweed, Thomson was generally the guest of Scott at Abbotsford, or of James Hogg, the Ettrick Shepherd, who, in turn, was a visitor at the Manse of Duddingston. Thomson, as I have said, often went alone on distant sketching expeditions, but he was sometimes accompanied by H. W. Williams or some other artist friend.

Thomson was ever eager for information concerning picturesque sketching districts, and the following descriptive matter written by Mr. T. Graham, in answer to a request conveyed by a friend of Thomson, tells of the attractions of the west coast.

17 February, 1826.

During my residence at Inverary I had occasion to make repeated excursions to the west coast, but being obliged to limit my attention to other objects I could do very little in pursuit of the picturesque—therefore, in compliance with Mr. Thomson's request, I can furnish but a very meagre directory.

About eight miles from Inverary you may proceed to Oban either by Dalmally, on the right, or by the ferry of Port Sonachan (which is the shortest), on the left—take one road in going, and the other in returning—both are beautiful and interesting. At Cladich, where the two roads meet, there is a fine cascade.

Betwixt Cladich and Dalmally you have a very fine view of Loch

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Awe and the surrounding scenery, from a rise in the road, which I am informed struck Mr. Burke as being peculiarly sublime and beautiful—indeed, when Loch Awe first comes into view, betwixt Inverary and Cladich, in favourable weather, and at the proper time of day, Mr. Thomson will be highly pleased with the view. Early in the morning, or before sunset, in the evening of a calm, and in some degree a cloudy day, I have been deeply affected with the solemn grandeur of the scene.

At the north-east end of Loch Awe, above a mile on *this* side of Dalmally, but away from the public road, are the very fine ruins of Cuilchurn (or Kilchurn) Castle, belonging to the Earl of Breadalbane. Trees are wanting to embellish the picture—but Mr. Thomson has abundance of them always in his pocket.

In going to Oban, or returning from it, by Port Sonachan, I am not aware of any object for a picture, on *this* side of the Inn of Taynuilt, unless you go up Loch Awe, a few miles above Port Sonachan, where I believe there are some remains (for I have never had time to go there) of the Castle of Inchconnel, the original seat of the Family of Argyll, when they were Knights of Loch Awe, previous to their building and residing in the old Castle of Inverary.

In some of the beautifully wooded Islands of Loch Awe, betwixt Port Sonachan and Cuilchurn, there are some ruinous buildings—I think a monastery in one, and a castle in another.

Taynuilt Inn is about twelve miles from Oban. About three miles on *this* side of Oban, but off the road, on the verge of Loch Etive, are Dunstaffnage Castle and its detached chapel. Near the south side of the ruinous chapel is a rock, where, if you stand in view of the ruins, and another person goes round to the west side of the rock, you hear the echo of his voice very distinctly coming to you from the chapel.

The ruins of the old Castle of Dunolly, belonging to the Laird of Macdougall of Dunolly, are situated on a rock close to the sea-shore, very near to Oban.

I had nearly forgotten the cataract of Connel, near Dunstaffnage Castle—during great part of the flow and of the ebb of the tide it is well worth seeing—it is occasioned by rocks running quite across Loch Etive, close to the ferry of Connel.

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I do not recollect any ruins to the southward of Oban, within a moderate distance.

To the northward, on the north shore of Loch Etive, is Ardchattan—where I believe are some ruins of religious buildings—but I have never been there, nor have I ever [been] on the site of the supposed city of Beregonium—where ho[wever] nothing is to be seen—if a city or town ever did exist there.

Northward of Beregonium I believe there is a ruinous castle, Ellan Stalker (?), but I cannot say whether or not it is worth going to see.

At Oban you can be well informed of the most convenient mode of visiting the ruins on both sides of the beautiful Sound of Mull. Castle Duart in Mull is, I understand, a fine ruin—and I believe there are some remains of the Castle of Aros in Mull. On the Morven shore I believe are ruins of Castle Mingary, and of Ardtornish Castle.

. . . on her frowning steep,
'Twixt cloud and ocean hung—
So strait, so high, so steep,
With peasant's staff, one valiant hand
Might well the dizzy pass have mann'd,
'Gainst hundreds armed with spear and brand,
And plung'd them in the deep.

'Lord of the Isles.'

I cannot presume to go farther on this subject. I have never crossed the ferry of Connel. I have been in Mull but not so far as Duart—I have seen it only at a distance.

T. GRAHAM.

The explanation given by the writer of the foregoing interesting descriptive letter of the cause of the Cataract of Connel is, I believe, erroneous. This cataract is caused, I understand, not by "rocks running quite across Loch Etive," but, during both the ebb and flow of the tide, by the tremendous rush of water through the narrow mouth or channel close to Connel, between Loch Etive and the open

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sea, meeting the lower level of the waters of loch or ocean. Such at any rate is the information given me by a gentleman familiar with the subject.

Thomson profited by the information given by Mr. Graham. He visited Oban and its neighbourhood and painted Dunstaffnage Castle, Dunolly Castle, Kilchurn Castle, Loch Awe, and other interesting and beautiful features of the surrounding country. Thomson is supposed to have visited the district more than once between the years 1826 and 1836.

Among the old-time strongholds of Scotland depicted by Thomson the rugged ruins of Fast Castle, situated on the exposed and precipitous sea-lashed heights of the Berwickshire coast and approachable by a narrow isthmus from the mainland, frequently recur. This stern remnant of feudal days, and its close association with Scottish history, with its memories of Logan and the Gowrie Conspiracy, and of the curious compact between the shady Logan and the pious theologian and inventor of Logarithms, John Napier of Merchiston, seems to have fascinated Thomson, alike by its sternly picturesque position and its romantic interest. Tantallon Castle, a subject more than once rendered by Thomson, also had an interest for the artistic and imaginative mind of the painter. Scott in 'Marmion' describes Tantallon Castle in these lines :

. . . Tantallon's dizzy steep
Hung o'er the margin of the deep.

But scant three miles the band had rode,
When o'er a height they pass'd,
And, sudden, close before them show'd
His towers, Tantallon vast ;
Broad, massive, high, and stretching far,
And held impregnable in war.

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On a projecting rock they rose,
And round three sides the ocean flows,
The fourth did battled walls enclose,
And double mound and fosse.

Although Thomson frequently painted Fast Castle, Tantallon Castle, and certain other famous Scottish strongholds, he very rarely repeated himself in their treatment. These works, therefore, are not mere repetitions but individual pictures. Crichton Castle, likewise mentioned in Scott's 'Marmion' and a favourite haunt of the great novelist, was also painted by Thomson :

That Castle rises on the steep
Of the green vale of Tyne :
And far beneath, where slow they creep,
From pool to eddy, dark and deep,
Where alders moist, and willows weep,
You hear her streams repine.

Turnberry Castle, the celebrated home of the Bruce ; Loch Leven and Craigmillar Castles, with their memories of Queen Mary ; Castle Campbell, Dunure Castle and other Scottish strongholds were painted by Thomson. And to these native renderings must be added, as we have seen, his powerful treatment of Baan Castle in Ireland and his fine picture of Conway Castle in Wales.

Thomson's position as a painter was now secure. He was widely celebrated as the leading landscape artist of Scotland and divided the distinction with Turner of being styled the greatest landscape genius of his time. His work was in keen demand ; buyers crowded to his studio. Thomson once laughingly told how on a certain forenoon he had counted nine carriages of his patrons waiting near the manse gate. His income from his art was very large and amounted at one time to close upon £2000 in the year.

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But with all his success he remained modest and unassuming. Much of his large income was distributed in charity or in assisting worthy projects. Unlike too many who are selfishly content to enjoy the fruits of art and literature without seeking to aid, where they can, the struggling talent of their day, Thomson was always ready, even to his own embarrassment, to forward the efforts of unknown aspirants in art. No appeal on behalf of social work was ever disregarded by him. One can well understand the regard in which this good and richly endowed man was held by his generation.

Thomson's pastoral duties were not neglected during these years of strenuous artistic devotion. There were times when even his much loved art was kept in strict abeyance to the duties of his ministerial calling. His pastoral responsibilities had been lessened in 1818 by the partial severance of Portobello from the ecclesiastical jurisdiction of Duddingston Session. A chapel had been erected at Portobello ten years before and thereto a preacher had been appointed. To that chapel it was now proposed to appoint an ordained minister and to have a separate Kirk Session. Mr. Thomson entered heartily into the movement, "although its object was to cut off a large portion of his parish from his supervision and control." He presented the petition of the people of Portobello before the Church courts and as the outcome Mr. John Glen was ordained minister of the chapel there. In 1834 the Portobello Chapel of Ease was, by the passing of the Chapels of Ease Act, raised to the status of a parish church and Mr. Thomson and his session were thereby completely relieved of all supervision of its affairs.

Thomson's devotion to art did not prevent him from giving a proportion of his time to the society of his friends

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at Duddingston and elsewhere. He was, as we have seen, a member of the Duddingston Curling Club, and he was also for a time a member of the 'Friday Club' which was confined entirely to gentlemen of literary and social standing who met together weekly on Friday evenings. The club consisted of fifty members among whom were many celebrities. The 'Friday Club' came to an end "when the fashionable bane of monthly banquets supplemented the modest weekly suppers." From time to time he visited Sir Walter Scott at Abbotsford, shared in the social festivities of his friends, and took part in the famous gatherings and dinners of the Bannatyne Club. John Thomson was frequently present at the historical discussions between his brother and Scott in connection with the affairs of the Club, and at the dinners of the Bannatyne Club, over which Scott presided from 1823 to 1831, he was a constant guest.

Scott was President and Thomas Thomson, the artist's elder brother, was Vice-President of the Club, whose publications "constitute a very curious and valuable library of Scottish history and antiquities." The example and work of this club have been followed by the Abbotsford, Spalding, Grampian, Maitland and other clubs as well as by the Scottish History Society. Scott was ably assisted in the work of the club by Thomas Thomson who was known as the foremost antiquarian lawyer of his day. Thomas Thomson was appointed in 1806 to the office of Deputy-Clerk Register in H.M. Register House, Edinburgh. He was the first to methodise the chaotic mass of State Papers and Acts of the Scottish Parliaments lying in the archives of that building. He gave invaluable assistance to Scott by putting him in possession of many forgotten and out-of-the-way incidents in Scottish history; these

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Scott wove into his novels and his 'Tales of a Grandfather.' Scott, referring to Thomas Thomson in one of his letters, says : "He understands more of old books, old laws, and old history than any man in Scotland." We are told that Scott owed much to Thomas Thomson's power of co-ordinating and simplifying complex material. In his Journal Scott says of a meeting of the Bannatyne Club : "There are some people who would confine the Club much to one party ; but those who were together last night saw it in the true and liberal point of view as a great historical institution, which may do much good in the way of publishing our old records, providing we do not fall into the usual habit of antiquaries, and neglect what is useful for things that are only curious. Thomas Thomson is a host for such an undertaking." Thomas Thomson was a remarkable man and might have risen, as Lord Cockburn says, to be "a great counsel and a great judge" but for a habit of procrastination, due not to idleness, for he was always busy, but to a too fastidious taste which delayed the completion of anything he undertook. His edition of the 'Scottish Statutes' is known as a great national work, but to his bitter disappointment he was not permitted to finish it, the Government having taken it out of his hands owing to his repeated delays due to his over-fastidiousness about the first volume for which he had reserved his profoundest historical opinions, the later and bulkier portion having already appeared in print.

Thomas Thomson was the author of numerous other able legal and historical volumes and of one of his treatises Lord Glenlee exclaimed : "It is just delightful. It is like reading a lost decade of Livy." Lord Cockburn in his 'Life of Jeffrey' speaks in high terms of the publications of Thomas Thomson. Referring to the reforms which

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he effected in the Register House, Lord Cockburn says : "No one has done so much to recover, to arrange, to explain, and to preserve our historical muniments. He found them almost a chaos, and after bringing them into order has left them on a system of which the value will be felt the more every day that they accumulate. His real merit, great as it may seem now, will seem still greater five hundred years hence. Had he not allowed his taste for antiquarian research to allure him from the common drudgery of his profession, he would have stood high in practice, as he always did in character, at the bar ; and would now have been adorning the bench by his considerate wisdom and peculiar learning." In private life we are told he was singularly amiable. "No student ever applied to him for information in vain. His high qualities, and still more his genial nature, made him very dear to a circle of as distinguished friends as has ever fallen to the lot of the happiest." Again we read that Thomas Thomson was not vain or covetous of applause. He cared little, it seems, who borrowed his ideas or echoed the results of his inquiries, and he "was always ready to put the fruit of his labours at the command of anyone who had a use to make of them." Thomas Thomson appears to have had much of the disinterested nobility of character of his artist brother. We read : "Without any ambition except that noblest kind, the desire of serving his country, Mr. Thomson's greatest publications were undertaken without prospect of emolument, and some of them even cost him large sums. Indeed, his neglect of his own interests was carried to a fault. His zeal for historical study and antiquarian research was ever able to outweigh the dictates of prudence." Tribute has been paid by different writers to Thomas Thomson's clarity of judgment, sagacity and learning, and

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regret has been expressed that he was never employed upon some distinctly historical work where his high qualities of intellect and vast learning would have found noble service.

The esteem in which Thomas Thomson was held by his legal brethren is shown by Francis Horner's advice to Lord Jeffrey when he contemplated an essay on the life of Lord Kames. Said Horner : "Grind yourself for it upon Thomson."

Of Thomas Thomson one writer says : "What the good and great Mabillon did for French history—what John Selden did for England—Thomas Thomson did and was for Scotland." Distinguished as his brother John Thomson was in Scottish Painting, scarcely less distinguished was Thomas Thomson in his own domain. "It is seldom," says a writer, "that a Scottish manse has bestowed two brothers on our country of such distinction in widely different fields as Thomas and John Thomson."

Thomas Thomson lived upon terms of the closest intimacy with the most celebrated men of his time. His circle of friends included Sir Walter Scott, Lord Jeffrey, Dugald Stewart, Francis Horner, Sydney Smith, Lord Cockburn, and many more. Immersed in strenuous legal and other labours Thomas Thomson still found leisure for social intercourse. Lord Cockburn says of Thomas Thomson's bachelor suppers : "They were always held in his admirable library, and were the habitual resort of the best Edinburgh people. With good wine and exquisite punch, plenty of business for dignity, and never in want of leisure for friends, he had all the elements of luxurious private society. Night was then his day ; his house seemed never dark ; his library lamp was always outwatching the Bear. No castaway friend ever failed to have that Pharos

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of hospitality to steer upon." Scott, and no doubt John Thomson also, took part in these gay and intellectual gatherings, and Lord Cockburn, one of the circle, speaks of Scott's conversation on these occasions as like one of his novels "cut into talk." Says Cockburn: "It is not so much conversation as a joyous flow of anecdote, story, character and sense, mostly humorous, always graphic, and never personal or ill-natured." Late in life Thomas Thomson married Anne, daughter of Thomas Reid, Esquire, formerly army-agent in Dublin. His wife's mother was the daughter of Sir Francis James Buchanan. There was no issue of the marriage. Thomas Thomson survived his brother the artist and many of his contemporaries; he died in October 1852 at the great age of eighty-three. His portrait was painted by Sir Henry Raeburn and now hangs in the Register House, Edinburgh.

It will be seen from the foregoing accounts that, although earnestly engrossed in the pursuit of art, the artist still retained interest in the social and intellectual activities of his time. Immersed as he was in arduous artistic and other devotions, Thomson acted wisely in committing the management of his business affairs to his trustworthy friend, Mr. Alexander Macdonald, who resided at 5 Regent Terrace after leaving Gloucester Place. Mr. Macdonald was employed in the Register House. For many years he appears to have kept faithful ward over the business interests of his artist-friend and to have shielded him from many irksome distractions. It was not, however, always within Mr. Macdonald's power to relieve the artist altogether from monetary annoyance. Obligations to creditors might be incurred through reliance upon promises of payment for pictures sold, and, if such promises were not honoured at the dates arranged, inconvenience might be experienced in

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meeting financial engagements. An overdraft on the bank was apparently sometimes unavoidable. An acknowledgment of a loan, dated "Edin., 14 Feb., 1826," is preserved. It is addressed to Mr. John Sim, Bank of Scotland, and, over the signature of John Thomson, acknowledgment is made of a loan of fifty pounds "to be repaid on demand." That the artist's financial troubles were, on this occasion at least, of a transitory character is shown by the prompt discharge, eight days later, of this obligation, the document initialled by Mr. Sim giving February 22 as the date of repayment. Undue concern, however, appears to have been shown by the artist relative to a bill for £61:18s., falling due in January 1828. This matter Mr. Macdonald was no doubt quite competent to arrange, yet the artist, who was laid aside at the time by illness, writes to his friend and business manager the following anxious note :

MY DEAR SIR—I am quite annoyed at the delay of sending down the expected money from London. Hope's bill of £61:18s. became due yesterday in the B. of Scotd. I cannot get into town, for I am really ill with cold and sore throat. I wish you would go over and see Mr. Sim. It may be as well to pay to him the £30 in your hands, and if from any quarter you can get the use of the balance for a few days it is very desirable to pay the whole. At all events I should be anxious that no application be made to Mr. Hope. Yours ever,

J. THOMSON.

DUDDN., *Friday*.

Is there any further news ?

Observe the artist's almost morbid sensitiveness that "no application be made to Mr. Hope." And contrast the modest bill of £61:18s. with the amount of "the expected money from London"—no less a sum than £1795:4:3, after deduction of duty, for pictures sold ! The "expected

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money " came duly to hand within a few days and, meantime, Mr. Macdonald had been able quite simply to remove from the artist's mind the awful incubus of Mr. Hope's bill !

The few sheets which have come down to us from Mr. Macdonald's records naturally give only a fragmentary idea of the income and expenses of the manse, but at least they yield sufficient evidence of the necessity for economical management during the years with which they deal, 1826 to 1831. The general supposition is that the artist's ministerial income and, later, his wife's wealth formed a secure barrier against encroachment of monetary cares. None can question the advantage to the artist of such fortunate financial support, but that does not imply that he was thereby completely saved from financial concern. It is true that the artist escaped the bitter and tragic struggle to which too many men of genius are subjected and in which genius is sometimes robbed of its purpose or bruised in its noblest accomplishment. But it is equally true that monetary cares were for a time not unknown at the manse. Considering all the circumstances of the artist's life at that period, this was to be expected. Committed by reason of his commanding position as one of the foremost and most accomplished artists of his day, and by his other ingenuous gifts, as well as by his clerical office, to costly social and charitable duties, both of which he and his wife might deem obligatory, it is not surprising that a severe strain should have been put upon the joint income of the manse. Wealth is a comparative term, and we have no evidence that Mrs. Thomson's annuity was of the imposing dimension generally credited ; nor would it have been prudent, even if it was within her power, to encroach upon her capital means. While Mr. Macdonald's records reveal no serious embarrassment of the artist's position, they undoubtedly point the need of judicious

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administration of his resources. These intimate records make interesting reading. Payments in whole or on account to tradespeople in the city are here noted. Some of these are to firms well known at that time or still in business in Edinburgh. There are entries of repayments of occasional advances from the artist's brother, Mr. Thomas Thomson, and from Mr. Macdonald. Mention is also made of arrears of payments to the "Church of Scotland Ministers' Widows Fund," and of the payment of an annual premium, of £94 : 15s., on a Life Insurance Policy. Illuminative items as to the cost of lighting in those days are shown by payments of £10 : 19 : 6 and £4 : 8s. to Mr. James Thomson, Dalkeith, for candles. There is an old-world echo in "16s. for a ticket in mail coach to Miss Isabella" (the artist's daughter). £4 : 1 : 11 is "given to Mr. Brown to pay for furniture purchased by Miss Isabella." Educational expenses account for outlays of £5 to £10 for lodging and other costs for the artist's son, Thomas, studying medicine at the University and Hospitals; also for an entry of £10 paid towards an account of £22 : 10 : 1½ for board expenses of another son, Francis, and for £1 : 12 : 4 paid out for "a trunk for Francis," on August 11, 1826. In May 1827 the sum of £30 is "given to Mr. Thomson on his setting out for London," and on May 21, 1828, the sum of £38 is "sent by John" (the artist's son) "previous to the family going to Crawford, Lanarkshire," apparently on holiday. A melancholy entry on June 6, 1827, is the payment to Mr. Erskine Collins, carpenter and funeral undertaker, of £15 "to account for funeral expenses," and on March 22, 1828, a payment of £10 for "notice of T. D.'s death." Petty outlays include payments of accumulated sums of 6s. to Mr. John Scott, gardener, and quarterly payments of wages at 12s. a week to "George," a lad employed about the manse. There

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are also payments to music-sellers and bookbinders, indicative of the artist's musical and literary tastes. Interesting entries in the credit columns of the records are the sums of £50 received quarterly from Messrs. Tod & Hill, W.S., the "Quarter's Locality" or "Stipend" due to Mr. Thomson; and sums of £100, being the half-yearly instalments of Mrs. Thomson's annuity. Glancing over these incomplete and scattered sheets, we find that artistic outlays include payments for frames and colours to Messrs. James Kay & Co., frame-makers; Mr. Elder, frame-maker; Messrs. Alex. Hill & Son, colourmen; Mr. Hamilton, colourman; Mr. Marnock, carver and gilder; Mr. Chalmers, carver and gilder; Messrs. Lawson & Robertson, frame-makers; and Mr. Thomas Brown, colourman. Thomson appears to have followed the large-hearted plan of distributing his custom over the various art-traders of the city, and does not appear to have approved the niggardly practice of seeking the "keenest" mart for his patronage. Of peculiar interest are the entries in the records showing the sums received for certain pictures. On March 22, 1826, Mr. J. Gibson Craig pays by cheque on the Royal Bank, £26, and about the same date a further sum of £21 for two small pictures, one of them a view of 'Edinburgh from the Sea Beach near Musselburgh.' On April 7, by order on the British Linen Co. Bank, Sir J. H. Dalrymple pays £63 for the picture 'Redbay Castle,' and on April 20 Mr. Abram Thomson—a bookbinder in business in the city—remits £36 : 15s. for a picture of Dundonald Castle, less a contra amount of £8 : 6s. On June 14 Mr., afterwards Sir, Francis Grant pays £31 : 10s. for a picture of Innerwick Castle; and on June 18 for "a replica" of 'Redbay Castle' Mr. Andrew Rutherford pays a sum of £52 : 10s. On August 1, by order of Mr. Ferguson of Raith, Messrs. Robert Allan & Son remit £105, the "price

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of 'Innerwick'"; and in the same month the balance, £64, of the price, £84, of a painting of Senwick House is received from Mr. Mure on behalf of Mrs. Adam Corrie. On January 2, 1827, the Earl of Rosebery sends per draft on the British Linen Co. Bank the sum of £36:15s. in payment of a 'View from Dalmeny Park,' and in February a further payment of like amount for the companion picture 'Inchgarvie, from near Hearne Point.' During the same month 70 guineas is received from Sir Hew Dalrymple for a painting of Bargany House, plus £1:10s. for packing. 'Tantallon in Moonlight,' sold in the Exhibition of the Royal Institution to Lord Mansfield, and 'Kinbean Castle,' also sold in the Exhibition to the Earl of Minto, account for £31:10s. each. The latter sums appear to have been paid over to the artist in May by Mr. Cameron, an official of the Royal Institution. On April 27 the Rev. Mr. Thomson of Prestonkirk sends £200, apparently in liquidation of a debt for a picture or pictures. The year 1828 seems to have been a triumphant one, for in addition to the great sum of £1795:4:3 received from London in January through Messrs. Coutts & Co., bankers, various other amounts are recorded as having been received during the succeeding months of the year, notably: £21 from Mr. Wilkes per Mr. Jeffrey; £52:10s. from Mr. Stewart per Mr. Cameron; £31:10s. from Mr. Bonnar; £36:15s. from Mr. Home Drummond;—also Exhibition sales—and £52:10s., the price of the Institution's commissioned picture, 'Turnberry Castle.' The letter of commission for the latter picture is preserved. Addressed to "The Revd. John Thomson, Duddingstoun, Edinburgh," it reads as follows:

MY DEAR SIR—The Directors of the Institution are desirous to possess a specimen of your pencil and have instructed me to request that you do them the favour at your convenience to paint any



TURNBERRY CASTLE
National Gallery of Scotland

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subject for them which you may select, and if it could be ready for the Exhibition of next season so much the more agreeable.

As to size they would wish it to be limited to a Fifty Guinea Picture. I am, Dr. Sir, yours very faithfully,

JAMES SKENE.

126 PRINCES STREET,
14 March, 1827.

Written on the outside of this letter, evidently by Sir Walter Scott, is this jotting or explanatory note: "Enclosed in a letter to Mr. S. which was not delivered till his return to the country. W. S." The picture, as we know, was completed in time for the Institution Exhibition of 1828 and payment was made in May of that year. It is interesting to observe the deduction from the amounts received for the pictures named in these records of the costs of "receipt stamps," ranging from 1s. 6d. to 2s. 6d.

On the rare occasions when it was necessary for Mr. Macdonald to refer particular matters of business to the artist it would seem from succeeding letters that Thomson, idealist though he was, could be shrewdly business-like. The following letter, with reference to some property, is addressed by him to John Paterson, Esq., 79 Princes Street:

SIR—Mr. Macdonald of Gloucester Place will wait on you with a regular answer to your letter. The offer it contains I am, as you know, willing in general to close with; but as I cannot lay my hand on the charter I am at a loss to say whether there are not certain public burdens to which the vassal is rendered liable. Of course if there are such, the responsibility in regard to them must be transferred along with the land in question. The clause at the conclusion of your letter "and that it does not contain further pecuniary burden on the vassal" requires this to be looked into before I can give a pledge that there are none such. But for this I could have returned a definitive answer to your offer. But if you choose to accept of the following it may perhaps answer the purpose without any further

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communication thro' Mr. Macdonald. I am willing on the payment of fifty pounds to give up my concern in all respects in the feu in question. I am, Sir, your most obedt. servt.,

JOHN THOMSON.

DUDDINGSTON,
31st Aug. 1827.

Another business letter addressed to "John Stevenson, Esq., Bookseller, Edinburgh," relative to Strutt's works on trees is in these terms :

SIR—The book of forest trees was my property and when I was last in your shop I think that was clearly understood. If Mr. Macdonald has received the money the account due by me must be sent to him for payment—with deduction of interest, as the debt of 12 guineas for Strutt's books due to me was prior to the date of any part of my account to you. Yours, etc.,

J. THOMSON.

DUDDINGSTON,
15 Sept., 1830.

The seals used to impress the wax fastenings of Thomson's correspondence were chiefly of a Roman or classical character, one seal being a Greek head with hair classically arranged and another a helmeted head, a female head, and the head of a child successively in profile. On one of the envelopes is marked "Duddingston Penny Post," and another bears the mark of a frank charge of $7\frac{1}{2}$ d.

The services of Mr. Macdonald were, as we have seen, of inestimable value, not only in relieving the artist and his wife of business cares, but in securing the most prudent management of the family income. This is the more to be noted in view of the fact that the financial affairs of the artist's brother Thomas, absorbed as that gentleman was in his antiquarian researches, had at length through neglect got into a hopeless and inextricable muddle. Therefore in any

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account of the artist's friends Mr. Alexander Macdonald deserves a worthy place. Thomson possessed in a marked degree the charming quality of personality which attracted and firmly knit to him persons widely different in character. His friendship was neither suspicious, questioning, nor uncertain, but loyal and steadfast through good report and evil report, and assuredly none could more keenly feel the severance of friendship's bond.

In 1829 a deep sorrow had befallen John Thomson in the death of his beloved friend and comrade in art, Hugh W. Williams, and now, only three years later, he was to experience another severe bereavement. By the death of Sir Walter Scott in 1832 John Thomson lost a lifelong friend with whom he had maintained a most affectionate intimacy. The blow fell heavily upon him and his grief was long and poignant. During the latter days of Scott's life Thomson had been a frequent visitor at Abbotsford and his loving sympathy had been a great support to Scott when he was battling with misfortune and bodily suffering. To Thomson the death of Scott was a calamity that shadowed his life for many many a day. His mind turned constantly to the past and to the hours which he had spent in the company of his faithful friend. After Thomson's death a bundle of Scott's letters was found among the artist's papers, but as Lockhart makes no reference to them it is possible they may have been destroyed.

CHAPTER XII

AMONG those who were the special friends of John Thomson were the Rev. David Landsborough, D.D., of Stevenston, and Dr. Thomas Macknight of the Old Church, St. Giles, whose personal qualities and intense love of music endeared them to the artist. The musical gifts of Mr. Landsborough in particular were so exceptional that he had been urged to give up studying for the ministry and to devote himself exclusively to music. He was always welcome at the manse and an invitation to supper invariably concluded with the exhortation : "Bring your flute," then the fashionable instrument upon which he and Thomson both excelled. Another taste which made his friendship still more congenial was his love of painting. Born in 1779, a year later than Thomson, Mr. Landsborough after a distinguished college career became tutor to the family of Lord Glenlee and held this post, which he owed to his scholarly attainments, until his ordination in 1811 to the church at Stevenston in Ayrshire. To mark the occasion and as a token of friendship Mr. Thomson presented him with two of his paintings. When nearly forty years of age Mr. Landsborough became an Evangelical preacher, but continued for about ten years afterwards to vote on Church polity with the Moderate Party. When the "ten years' conflict" began in 1833, and which alienated so many friendships, he joined the Evangelical



FAST CASTLE FROM ABOVE

Sir J. H. A. Macdonald

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Party, and became in 1843 a Disruption minister. This act of desertion, as it seemed to many of his old friends, irritated some whose regard he valued, and as the battle grew rancorous, strong letters of protest were addressed to him. The result of this painful experience was apparent, his son told me, in a disinclination to talk of old times. "For this reason," he wrote, "it is that I, born in 1826, scarcely ever heard him refer to them. For this reason I have few anecdotes to give, at which I am sorry." Although too deeply wounded in spirit to dwell upon the past he still had tender memories of his early friend John Thomson. In 'Arran—a Poem' he alludes to his friend in the following lines :

O for the pencil of my early friend
Near Duddingston's sweet lake, and for the skill
With which he makes the glowing canvas vie ;
Or with the loveliest, or with the wildest scenes
The landscape can exhibit.

Mr. Landsborough was an Associate of the Linnaean Society and of various other Societies ; he has also a place in the 'Biographical Dictionary of Eminent Scotsmen.'

Dr. Macknight, a life-long friend of Thomson, was often at Duddingston, and his grand-daughter tells me that her mother remembered Mr. Thomson well. "She frequently spoke of my grandfather's great friendship with Mr. Thomson. She said that they had many tastes in common, and were altogether kindred spirits." Mr. Thomson, on one occasion, presented his friend with a portrait of himself, said to have been painted by his own hand. This portrait is again referred to on a later page. Dr. Macknight and Mr. Landsborough used to make little of the distance between the city and Duddingston, and, after an enjoyable evening at the manse, would sometimes along

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with other visitors vary the homeward journey on moonlight nights by climbing Arthur's Seat.

Thomson painted for Dr. Macknight a large picture of Craigmillar Castle which was exhibited in the exhibition of the Scottish Academy in 1832 and catalogued as lent by Dr. Macknight. This picture afterwards sold for a high sum. It is said that a sister of Mrs. Macknight possessed rare artistic capabilities which, unfortunately, were never developed. Sir David Wilkie once referred to this lady as "a great artist lost to the world." Dr. Macknight and Mrs. Thomson, the first wife of the artist, played together as children at Dailly village.

Another friendly visitor at the manse was the Rev. James Wight, assistant in the High Church, St. Giles. He had a taste for and gave some attention to the practice of art. Thomson had promised him a picture whenever he should get a manse of his own, and when, about 1820, Mr. Wight was inducted to the charge in the Parish of Oxnam, Roxburghshire, the artist fulfilled that promise by the gift of a painting of a 'Scene on the Esk.' This picture remains in possession of a descendant of Mr. Wight.

Other intimate friends of Thomson were Mr. Liston, the eminent surgeon, and Doctor Alexander Munro, Professor of Anatomy in the University of Edinburgh, the family friend and physician. To these must be added Mr. Louis Cauvin, one of Mr. Thomson's elders. Mr. Cauvin was in some respects a remarkable personage. Although somewhat eccentric and inclined to be rather easily irritated, he was a man of sterling character and benevolent disposition. He possessed considerable culture, was broad-minded and was not wanting in a sense of humour. He was celebrated as a teacher of French and his services were so much in demand that for years he was often employed for fourteen

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hours a day and had barely time to sit down to his ordinary meals. Cauvin occupied Duddingston Farm, now called 'Woodlands,' near Jock's Lodge. It was his custom to rise at four o'clock in the morning, inspect his farm and give orders for the day before setting out for the city to undertake the arduous toils of his class-room. He was a man of extraordinary energy and activity of mind. His knowledge of affairs, and recollections of Paris as it was before the Great Revolution, made his company interesting. He was much esteemed by Mr. Thomson with whom he was on intimate terms. Mr. Cauvin had always the pleasant memory of having given lessons in French to Robert Burns during the poet's visit to Edinburgh early in the year 1787. Mr. Cauvin was only able to receive Burns three nights of the week at the hour of nine. These lessons lasted three months, during which, Mr. Cauvin observes, Burns made more progress in the acquisition of the language than any of his ordinary pupils could have done in as many years. Burns retained a grateful and warm appreciation of Mr. Cauvin and in a letter to Mr. William Nicol, Master of Edinburgh High School, dated Carlisle, June 1, 1787, he requests that his respects be conveyed to "the guidman o' Jock's Lodge."

Mr. Cauvin kept a watchful eye upon Mr. Thomson's ministrations in the pulpit. Mr. Thomson, unlike the ministers of his day, was in the habit of giving very short discourses, and Mr. Cauvin always made sure that his friend did not transgress this excellent custom. Cauvin occupied a front seat in the gallery, facing the pulpit, and, whenever he thought the minister was exceeding his limit, he would take out a massive watch, such as was worn at the time, and swing it gently to and fro in front of the gallery until he attracted the minister's attention. Thomson,

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it is said, always took the hint and brought his sermon to a close.

In his efforts to keep the minister within reasonable pulpit bounds Mr. Cauvin found willing supporters in Mr. Thomson's sons. Whenever Thomson found that he had not left himself enough time for the preparation of his sermon—and that was fairly often—he would send one of his boys on the Sunday morning to hunt out an old sermon for immediate use. The boys invariably brought the very shortest sermon they could find. These particular discourses became known among the people as the minister's "favourites"!

While resident at Duddingston Farm Mr. Cauvin, as occasion offered, bought up portions of the lands of Duddingston Park on a part of which, opposite Woodlands, he built the villa known as Louisfield where he proposed to spend the rest of his days. He wholly relinquished his professional duties in 1817 and retired to Louisfield, where, after a lingering and trying illness borne with manly fortitude, he died in 1825. He left directions that his entire estate should be devoted to founding at Louisfield a Hospital for the relief, maintenance and education of the Sons of Poor but Respectable Teachers or the Sons of Poor but Honest Farmers; whom failing, the Sons of Poor but Respectable Master-Printers and Book-Binders or the Sons of Poor Agricultural Servants. His portrait, painted by Raeburn, hangs in the Institution which is named after him.

Another friend of kindred tastes was Major Logan, a familiar figure in the musical gatherings at the manse. The major owned a particularly fine violin, the tones of which had often greatly delighted the trained ear of the artist. After Major Logan's death the instrument passed into the

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possession of a sister, Mrs. Mackenzie, Ayr, who, remembering her brother's intimacy with Thomson and the latter's appreciation of the violin, offered it, some years later, to the artist. Thomson appears to have expressed a desire to accept the violin only on condition that Mrs. Mackenzie should accept a picture approximate in value to that of the instrument. After some preliminary correspondence Thomson wrote the following letter :

DUDDINGSTON,
23 June, 1834.

DEAR MRS. MACKENZIE—I thank you sincerely for your kind and, to me, not a little flattering letter. It will give me great satisfaction to have the violin whose tones I have often listened to and admired in days of yore. But how to carry the transaction satisfactorily into effect is a matter of some difficulty and delicacy. From long experience I am aware of the great diversity of tastes in matters pertaining to pictures and I have before my eyes the embarrassing fear of failing to send that which may meet, as I would greatly desire, *your particular taste* and approbation. On the other hand it is now so long a period since I saw or heard the violin that I am not prepared to estimate its value altho' I firmly believe it to be an instrument of no ordinary excellence. In these circumstances I should propose [I] should not be definitive till I have had an opportunity of seeing the violin here and that you should have seen and perfectly approved of the picture or pictures sent in exchange. The instrument, I have no doubt, will be highly appreciated, but I should feel miserable in the possession of it unless I can make sure of your being satisfied with my performance. It is, believe me, to secure that end that I have to request of you without scruple to return the picture or pictures if you like them not, or demand restoration of the instrument which, at all events, shall be most carefully preserved till your mind and will be finally made known to me. Mrs. Thomson and I go to London on Wednesday and I shall not be in Scotland for a few weeks. I wish you would tell me the kind of subject most likely to interest yourself and I shall assuredly try to meet your wishes to the best of my ability. A letter addressed to

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me to the care of Willm. Scrope, Esq., 32 Chester Terrace, Regent's Park, London, will be sure to reach me. I have various pictures in London, some for the exhibition there, and may be able to select something suitable. Mrs. Thomson joins me in all good wishes to you and I remain, Dear Madam, yours very faithfully,

JOHN THOMSON.

I am engaged at present with a wild romantic subject, Fast Castle, the Wolf's Crag of Sir Walter Scott, in the 'Bride of Lammermoor.' I have a notion you would enter into a sentiment of desolation. I daresay you know it was the castle of Logan of Restalrig of Gowrie Conspiracy memory. When you send the violin pray address it to the care of Thos. Thomson, Esq., 127 George Street, Edinr.

Upon his return from London in August Thomson writes to Mrs. Mackenzie from the manse as follows :

MANSE OF DUDDINGSTON,

20 Aug., 1834.

MY DEAR MADAM—I had the pleasure to receive your letter in London from whence I returned about a week ago. On a careful review of all my pictures, finished and unfinished, I have come to the conclusion that the one I can offer to you with most confidence of your approbation is a scene amongst the Trossachs with the mist clearing off from Benvenue after rain. It has the advantage of being a subject of considerable picturesque wildness and grandeur, and is one of the most interesting portions of the scenery about Loch Katrine. It was one of my exhibition pictures last year in the Edinr. Academy and since that it has been exhibited in Manchester, a circumstance which I mention merely to show that as far as my judgment goes I think the picture one that I am not ashamed to father. It is in a handsome gold frame which I shall send with it to save you all expense on that score and the size is the same as Mrs. Ramsay's picture of Turnberry. I shall send it to you without delay, and I have only to add, if it shall not be fortunate enough to meet your taste and expectation, I shall most readily take it back and try again. Permit me to say that when you send the violin it will

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be necessary for its safety that it be secured from shifting about in its case by some soft stuffing such as wadding and that the whole be put into a light packing case. I am, as you may imagine, impatient to see and hear it. Please address the case to the care of Thos. Thomson, Esq., 127 George Street, Edinr. I shall not be in comfort till I hear from you respecting the picture. Mrs. Thomson joins with me in all good wishes to you and I remain, Dear Madam, yours very faithfully,

JOHN THOMSON.

This correspondence does great credit to the artist's sensibility, generosity, and rectitude of purpose. The picture having been warmly approved by Mrs. Mackenzie, the transaction was completed to the satisfaction of both parties. This picture remains in possession of a relative of Mrs. Mackenzie. The artist's passion for music and delight in fine musical instruments reminds us of similar inclinations of Gainsborough, although Thomson's musical ability and accomplishments were incomparably higher and more genially and perseveringly pursued than were those of his notable contemporary.

The system of exchange, as revealed by the correspondence with Mrs. Mackenzie, makes us surmise whether the painting of 'Dunluce Castle' presented by the artist to Mr. W. J. Thomson, R.S.A., portrait and miniature painter, was given in payment of a miniature or portrait of a member of his family. W. J. Thomson is supposed to have portrayed certain members of the Duddingston household. Or these pictures may have been given as reciprocal gifts. It should be added that W. J. Thomson was no relative of Thomson of Duddingston, whose friendship he had sought when, after a professional career in England, he settled in Edinburgh in 1812. The friendship of Thomson of Duddingston was, as we know, eagerly sought by his artistic contemporaries.

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Not least among the many friends of Mr. Thomson were the young Edinburgh artists and art students who often went to the manse for advice. A more sympathetic adviser than Thomson of Duddingston they could not have found. He was always willing, even at somewhat inconvenient seasons, to receive his young friends and made a habit of inviting them to Duddingston to meet distinguished artists and other eminent people. This was a thoughtful and valuable service to his young friends and it is little wonder that he was long and gratefully remembered by these young men. David Scott, William Bell Scott, the brothers Robert Scott Lauder and Eckford Lauder, Daniel Macnee—afterwards Sir Daniel Macnee, President of the Royal Academy—Horatio M'Culloch and many others came under the influence of the artist of Duddingston or experienced kindness at his hands. William Bell Scott engraved one of Thomson's pictures, 'The Martyrs' Tombs,' which at the time of its exhibition in 1828 created, we are told, a profound impression. The original painting was lent by Mr. Thomson to Bell Scott, in order to enable Scott to try his skill in reproducing a large work, his efforts to master the graver having hitherto been confined to small plates. The engraving, which was dedicated by permission to Professor Wilson, was therefore a tentative effort but it possessed distinct merit. David Scott, the brother of Bell Scott and painter of 'The Traitor's Gate' and other fine works, received much sympathetic kindness from Thomson. Horatio M'Culloch had won some recognition before he met Thomson who appreciated and praised his work. M'Culloch enjoyed great popularity in his day and painted many pictorial canvases; but to class him with Thomson as some have done is to overlook the gulf which separates genius from exceptional ability.

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There can be no comparison between the gifts of the two men. The brothers Lauder in particular benefited from Thomson's generosity, and Robert, the elder, became the artist-minister's son-in-law. Robert in his youth inclined to be a dandy, and according to a story that is told of him he went to the manse one day to ask Mr. Thomson's opinion of a picture that had given him some trouble. Thomson carefully inspected the work, and, looking at the young man, he said, with a twinkle in his eye: "Ah Robert, Nature does not reveal her secrets to dandies in such fine clothes." Robert's dandified attire on this occasion was perhaps intended to win favour with the owner of a pair of beautiful brown eyes!

There is no doubt that Thomson's nobility of character and high-souled enthusiasm for art left a lasting impression upon the refined and sensitive nature of Robert Scott Lauder. The same disinterested enthusiasm was to be displayed by Scott Lauder when he became master of the Trustees' Academy at Edinburgh. This was shown in his devotion to the progress of the young artists under his charge and caused Orchardson to declare: "But for Lauder we would never have been artists."

After his marriage Lauder, accompanied by his wife, spent some years abroad studying and painting at the great art centres. He had taken with him his unfinished picture of 'The Trial of Effie Deans.' He showed the work to Gibson, who was paying him a friendly visit at his studio in Rome, and was advised by that master to return home and finish the picture as it would be certain to make his reputation. After a sojourn of three years in Rome Lauder returned home and in 1839 he settled in London where he very soon achieved enhanced artistic fame. He was subsequently appointed master of the Trustees' Academy

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at Edinburgh, and guided the studies of many men who became distinguished artists. Among these were Robert Herdman, John Pettie, Orchardson, Paul Chalmers, Hugh Cameron, Peter Graham and others. It was the enlightened practice of Lauder to impress upon his students the importance of individuality in art. He sought to encourage their native powers without attempting to thrust upon them his own or any classified style of painting. He would leave his own pressing work to visit their studios and to advise them in their labours.

Lauder painted many subjects from Scott's novels and from Scottish story. There was in him an elevated strain which inclined him to employ his brush on religious episode and gospel narrative. Some of his works in this manner are 'Christ Teaching Humility,' 'The Crucifixion,' and 'Hannah Presenting Samuel to Eli.' 'La Penserosa,' painted in Rome in 1836 and exhibited in the Scottish Academy in 1837—the year before Lauder took the chair at the banquet held in honour of the granting of the Royal Charter to the Scottish Academy—is interesting as a specimen of one phase of Lauder's art at a time when he was beginning to be influenced by his foreign studies. It is still more interesting because in the Lady of the Cave we have a portrait of his wife who was a daughter of John Thomson. This subject-portrait, exhibited in the Scottish Academy in 1837, was formerly in the collection of Mr. Allan of Glen, a well known Edinburgh banker. Later it was the property of Mr. Lockhart Thomson, a nephew of the artist, and is now in the possession of the author. It was one of the loan pictures at the Hull Fine Art Exhibition in 1907. In addition to his subject-pictures Lauder painted some landscapes and a number of portraits. Relating to his portrait of John Thomson the following story

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is told. Thomson was confined to his room owing to the bite of a favourite but quick-tempered dog upon which he had accidentally trod while it lay asleep in a dark part of the house. Lauder took the opportunity and persuaded Thomson to stand for his portrait. The slightly strained expression of the portrait, which has sometimes been commented upon, is said to have been due to the discomfort Thomson felt from his injury. The art of Lauder is characterised by a dignity that is refined and chaste.

We are told that Robert Scott Lauder never forgot Thomson's kindness to him, and throughout life he remembered the Duddingston painter's friendship as the most cherished experience of a brilliant career.

The brother of Robert Scott Lauder, Eckford Lauder, in his lifetime suffered undeserved neglect. Although awarded premiums for his designs which he submitted for the decoration of the House of Lords he was unsuccessful in securing general appreciation of his works. A picture by him in the Scottish National Gallery, 'Bailie MacWheeble at Breakfast,' is an admirable realisation of character and pawky humour and is a masterpiece of its kind.

Among the young artist friends and admirers of Mr. Thomson was William Simson, a painter of versatile gifts, and who afterwards gained full academic honours. Simson, according to the friendly custom of the time, occasionally painted boats, ships and figures into Thomson's pictures. W. L. Leitch was also a familiar visitor at the manse.

Thomson had many friends among the elder Scottish artists, by whom he was held in high esteem for his artistic ability and personal qualities. He was on intimate terms with Raeburn, Williams, Nasmyth, John Wilson, Lizars and many others. Andrew Wilson, a valued friend, and Thomas Duncan, R.S.A., an ardent admirer of Thomson's

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art, were often at Duddingston. W. B. Johnstone, R.S.A., another friend, says of Thomson : "I think Thomson preferred the company of artists to that of literary men and lawyers, and after painters he liked to have musicians about him." It was natural that Thomson should prefer first the companionship of artists, and next that of musicians, as these two classes of men were most likely to have a sympathetic understanding of his outlook on life. But that Thomson also highly valued the friendship of literary men is shown by his close and lifelong intimacy with Sir Walter Scott, Professor John Wilson, and other eminent literary characters.

Among the artist's relatives, who more or less frequently visited at the manse, was Miss Isabella Ramsay Thomson who, after his death, wrote a memoir of her famous uncle. In this memoir Miss Thomson tells us of the impression conveyed by a small but exquisite painting of Achray Water, one of the artist's "happiest efforts." "We remember seeing a small picture of Achray Water marked by so much exquisite feeling that it almost forced from us tears of joy and delight. It had actually all the sparkling effect of one of the most enlivening aspects of Nature herself. By the best judges this small picture was pronounced one of the happiest efforts of pictorial genius. It fulfilled all the demands of the strictest critic of art, and kindled in the least susceptible bosom sympathies not easily awakened by landscape."

Held in general esteem for his artistic abilities, benevolent disposition and upright life, the artist-minister was loved and respected by his people and by none was he more venerated than by his henchman, the beadle of Duddingston. The beadle and minister's man, John Richardson, was quite a character. He was fond of a dram and was considered the

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best of company at the village inn where his manse gossip and pawky sayings were much appreciated by his numerous cronies. Nor was John anywise backward in expressing his views and opinions even to the minister himself. Once while on a painting excursion Mr. Thomson had been absent over the Sunday and on his return he asked John what he thought of the sermon preached by a young minister from the city. John sniffed doubtfully and then replied : "Weel eneuch ; middlin' weel eneuch ; it was guid coorse kintra wark, ower plain an' simple for me. I like thae sermons best that jumbles the juidgment an' confuises the sense——An', 'deed sir, there's nane confuises the sense an' jumbles the juidgment sae weel's yersel'."

On another occasion Mr. Thomson came upon John while he was setting up a new gate-post in the manse grounds.

"Well, John," said Mr. Thomson, "do you think that one will hold?"

"Ay wull't," said John emphatically, "it'll haud till the juidgment day—in the efternoon."

It would be more correct to describe John Richardson as a privileged friend of the family. John had literary tastes and Shakespeare was his favourite author. Permission to read Mr. Thomson's copy of Shakespeare was deemed by him ample reward for any extra labour he performed. He would exclaim with delight : "Ay ! ay ! it's no' every day we get Shakespeare to read." He made a kind of proverb of the phrase and used it on every occasion of unexpected good fortune.

John was very much attached to the manse children, although the boys sometimes played sly pranks upon him. After two of the minister's sons, Edward and Henry, had left home for foreign parts John was wont to offer up a

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special prayer in his best English that "the Lord would watch over Master Edward and Master Henry when they were on the stormy deep, and bring them in safety to their desired haven." The old fellow so accustomed himself to the repetition that he continued to repeat the petition long after those for whom he anxiously had prayed had safely reached their destination. Indeed the young men had long been settled in the land of their adoption before the old man could be prevailed upon to cease praying for them "on the stormy deep."

John was completely dumbfounded at the minister's conduct on one occasion. A tramp had lifted a sheet which was bleaching on the green near the manse, but the theft was observed by John who gave instant chase after the thief. Overtaking the panting vagrant John clutched him savagely and marched him back to the manse for sentence. Mr. Thomson first ordered a substantial meal for the dishonest vagrant and then he quietly but firmly admonished him for his dishonesty. Thereafter he gave him some money and sent him on his way with words of kindly encouragement.

John Richardson had three old maiden sisters who took a motherly interest in him and called him their "young brither" even when he was a grey-headed man of sixty. At the time when the rush to the colonies had infected the youth of Duddingston with the spirit of restlessness and adventure, causing a number to leave their homes for abroad, one of the sisters was heard to lament thus : "A' the young fallas are gaun tae Australie—oh, I do hope oor Jock'll no' be gaun aff next !" John was well over sixty when this was said !

John's sisters were engaged in laundering for the well-to-do folks in the city. Duddingston may be said to have



SCOTTISH WOOD SCENE

R. W. Napier, Esq.

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been then the laundry of Edinburgh, many of the village women being engaged in washing and laundry work for the best city families. These women carried the clothes from Edinburgh to Duddingston in bundles on their backs. So constantly employed were John's three sisters at laundry work that one of them used to declare that her hands were never out of the wash-tub from the first day of the year to the last. The grassy slopes of the Park were very well suited for bleaching purposes, while an ample supply of water was always obtainable from wells within the Park gate near to the church and which supplied water to the village. The names of the wells were: "Willie Wee's Well," "Twenty Penny Well," "Delphit Well," and "Laglan Well." Three of these wells disappeared when the new road was constructed. Prior to the making of this road the approach to Edinburgh from the manse was through the village, or by Craigmillar, while the principal entrance was from the northerly highway along a narrow drive; the house standing some distance back from the road. The habit of carrying vessels of water upon their heads gave the young women of the village an erect and graceful carriage. Some were fine sonsy lasses, and one in particular was noticeable for her witching brown eyes and dark brown hair, beautiful features, and tall picturesque figure.

With such an expanse of snowy linen as Duddingston slopes often presented it was little wonder that an occasional sheet or garment was missed from its place. One of John's sisters saw a ragged fellow lift a sheet from the grass and she pursued him screeching at the top of her voice: "Lay that doon, honest man! lay that doon, honest man!" "Honest man" was a form of speech at the time but it was singularly misapplied to this purloiner of respectable people's linen. This was probably the same scamp who

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was arrested by John, and whom, to John's dismay, the minister treated so benevolently.

As the years went on the family at Duddingston began to leave the parental roof to pursue their separate careers. It is interesting to follow the career of Mr. Thomson's children, some of whom led rather adventurous lives.

Henry Francis, born at the Manse of Duddingston in May 1819, and Edward, born April 19, 1821, went as young men to Australia to push their fortunes, and after a somewhat checkered career Henry died in Ceylon where he had become a coffee-planter. Edward, who in some degree inherited his father's artistic ability, bought an extensive tract of land in Australia but the speculation proved unremunerative and he took to painting. Unfortunately at that time there was no demand for art in the colony and many of his pictures, some of them excellent works it is said, had to be sent to Scotland for sale. Edward was accidentally killed while riding in the Australian bush. He was married but left no family.

Thomas, born at Dailly, May 17, 1802, had a successful university career and settled at Stratford-on-Avon where he became a highly popular physician, and was for several years Mayor of the town. He afterwards removed to Leamington, where his skill and kindliness of heart brought him much honourable recognition and respect. He married a daughter of Dr. James, a celebrated London physician. There were five daughters of the marriage. Dr. Thomson died at Leamington in January 1873. Another son, Francis, born at Duddingston, October 17, 1814, also entered the medical profession. He practised for some years at Peterhead where he died, October 4, 1858. He married a Miss Nisbet but there was no family. His portrait, painted by his father, is reproduced in this volume.

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John Thomson, the much-beloved namesake of his father, was a lad of high courage and fine qualities. Of an adventurous disposition he entered the Royal Navy at an early age, but afterwards joined the East India Company's maritime service and rose to the rank of captain. He was serving as Lieutenant on board the ill-fated East Indiaman, the 'Kent,' when that vessel took fire in the Bay of Biscay on March 1, 1825. The fire was caused by the upsetting of a lamp in the hold while an officer was trying to replace some of the cargo that had shifted owing to the lurching of the vessel. The cargo was of a highly inflammable kind and soon the hold was a roaring furnace of flame, which captain and crew vainly endeavoured to extinguish by pouring in water from the port-holes. Everything possible was done, but the fire gained rapidly and there was imminent danger that the powder-magazine would blow up.

The passengers included three hundred and one officers, non-commissioned officers and men of the 31st Regiment; about one hundred women and children who were accompanying the regiment, and nineteen male and female private passengers. The crew numbered one hundred and thirty-nine, and the ship was commanded by Captain Cobb. The total number aboard was five hundred and fifty-four.

On the first alarm of fire the passengers had been ordered to the upper deck, many scantily clad and almost helpless from sea-sickness. As the danger increased the women and children became panic-stricken while confusion and alarm was general. Terrified mothers sought their missing children or husbands, and crying children their lost parents. Some fell on their knees and implored the aid of Heaven; others, stupefied by fear, yielded themselves up in silent despair to their fate, while some of the men as in sullen defiance

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seated themselves over the powder-magazine in the hope that when the ship blew up their agony would be speedily ended. There was scant hope of escaping in the boats as a terrific sea was running, and in any event there was only accommodation for a small number of those on board the ship. The scene was one of horror beyond description.

The captain seemed overcome by the magnitude of the disaster that threatened to destroy them. Then it was that young Thomson took command, and, more with the object of helping to allay the general terror than with any real hope of obtaining assistance, ordered one of the crew to the mast-head to keep a look-out for a passing ship. The out-look man had no sooner reached his station than the electrifying cry "Sail on the lee-bow!" rang over the ship. Despair gave place to agitated hope; women who had been mute with horror became hysterical; men who had maintained a grim control in face of death wept for joy at the prospect of deliverance for their dear ones. The crew, aided by some of the male passengers, and animated by a desperate courage, renewed their battle with the flames, while signals for assistance were made to the distant vessel. The relieving ship at last bore down upon the doomed Indiaman and proved to be the brig 'Cambria,' commanded by Captain Cook. The difficulty of rescue amid the raging waters that separated the vessels now presented itself, but there was not a moment to lose. The boats of the 'Kent' were manned and lowered, while a few from the 'Cambria' put off in charge of a band of gallant men. Perfect order by this time prevailed on board the 'Kent' owing to the tranquillising efforts of the ship's officers and the military officers on board. Women and children were the first to leave. In the work of rescue during this terrible ordeal young Thomson performed titanic service. He took charge of the first boat to leave the

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'Kent,' and throughout that awful day and far on into the night he stuck to his post, refusing to be relieved. He made trip after trip through the turbulent seas to the burning vessel and brought off a large number of the passengers. At length all were rescued except a few whose reason had become deranged and who in spite of every entreaty refused to trust themselves to the boats. In the hope of saving these also, Thomson persevered in keeping his boat at the stern of the burning ship where there was danger of being swamped or being battered against the sides of the vessel or destroyed by the effects of explosion. The work of rescue was at last completed. Three hundred and one officers, non-commissioned officers and privates of the 31st Regiment; ninety-four women and children; nineteen first-class passengers, male and female; Captain Cobb and one hundred and thirty-nine of the crew were saved. The first to be handed up to the 'Cambria's' deck by young Thomson was a child, three weeks old, the infant son of Major Macgregor, and who afterwards became famous as an explorer and traveller, familiarly known as "Rob Roy" Macgregor by reason of his adventurous voyage in a canoe of that name. This gentleman in after life took part in the good work which Lord Shaftesbury conducted for the rescuing of poor boys from the streets of London. "Rob Roy" Macgregor was too young at the time to remember his rescue, but all through life he bore a warm and affectionate regard for his rescuer.

The story of the 'Kent' created great interest and excitement throughout the country, and in every report the conduct of Lieutenant Thomson was mentioned in terms of the highest praise as having been chiefly instrumental in organising and effecting the work of rescue. When the news reached Duddingston, Mr. Thomson, the hero's father,

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shed tears of delight and honest pride at the noble conduct of his son. Ever after he spoke of his boy's heroism with kindling eyes.

Captain Cook of the 'Cambria' in his report singles out Lieutenant Thomson and Mr. Philip, the boatswain, for warmest commendation. Young John Thomson afterwards rose to the rank of captain in the service of the East India Company, and latterly filled the post of inspector of the Inverness-shire division of the coastguard at Cromarty, where he died on May 4, 1870. He was born at Dailly on November 15, 1803. He left a widow and three daughters. One writer makes it appear that young Thomson lost his life in the work of rescue. This, as I have shown, is not the case.

A pathetic incident occurred on one of Captain Thomson's voyages, when his ship was one day out from England. A homeward bound vessel signalled for a doctor and Captain Thomson brought his ship to and lowered his ship's gig. The captain had his foot on the ladder, intending to accompany the doctor, when something detained him. On the doctor's return he said to Captain Thomson: "I have seen a sad sight; as fine a young fellow as you could imagine in the last stage of malarial fever; he will never reach home alive." The young man was Molyneux Dalrymple, Captain Thomson's own half-brother, whom he thus missed seeing for the last time and whose name the doctor had not thought necessary to ask on his visit to the signalling vessel.

Thomson's daughter, Isabella, born at Duddingston, April 1, 1808, was married to Robert Scott Lauder, R.S.A. A daughter of this marriage, Isabella (Mrs. Isabella Lauder Thomson), had marked ability as an artist and was known as an authority and lecturer on Italian art.

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Death thinned the family at Duddingston. Margaret, born at Dailly, October 13, 1805, died at Duddingston Manse on February 12, 1827, in her twenty-second year. Mary, born November 21, 1806, died in infancy. Mary Ellen, born December 6, 1817, died January 13, 1819. The last was by Mr. Thomson's second wife. Emily Dalrymple, daughter of Mr. Thomson's second wife by her first husband, also died at Duddingston in July 1815 in her eighth year. Thomson had suffered a further severe bereavement by the death of his mother, at Edinburgh, on January 21, 1822. His mother had survived her husband many years and died in her seventy-sixth year. After John's marriage she had gone to reside with her elder son, Thomas, first in South Castle Street and afterwards at 42 Charlotte Square, where she died. She was assisted in the management of her son's household by her daughters, and in later years house was kept for Thomas by Margaret, a daughter by Mrs. Thomson's first husband, Mr. Lockhart.

Thomson's career, as will be seen, was darkened by repeated domestic bereavement but in his surviving children he had considerable cause for fatherly pride. The parental nest at Duddingston thinned by death and the flight of its fledglings was added to about 1834 by the advent of Jessie, the younger daughter of Mr. and Mrs. Meldrum, who were near neighbours of the Thomsons. The Meldrums were on very friendly terms with the minister and his wife, with whom Jessie became a great favourite and was often about the manse. Having arrived at school age her parents sent her along with the manse children to the city for her education. But the daily journey to and fro and the long school hours proved too much for the child's strength and the arrangement had to be given up. Mrs. Thomson

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then offered to superintend Jessie's education and the child went daily to the manse to be taught reading, writing and arithmetic, to which were added the more ornamental branches of education. About the close of the year 1834 Mr. Meldrum was seized with a fatal illness and shortly after the death of her husband the widow intimated her intention of removing to Glasgow with her family. So passionately attached had Jessie become to Mr. Thomson and his wife, and so much had she become a child of their love, that the thought of parting caused grief to them all. The outcome was that when the Meldrums left Duddingston for Glasgow Jessie went in her eleventh year to stay with the Thomsons, and, to all intents, became an adopted daughter of the manse. There she resided until Mr. Thomson's death, and she afterwards accompanied the widow to Edinburgh and remained Mrs. Thomson's companion some years longer. Having lived so long with the Thomsons Miss Meldrum naturally had vivid recollections of the home-life at Duddingston. She speaks with almost filial tenderness of Mr. Thomson and his wife. In loving reverence she refers to the artist's upright life and noble and disinterested character. She speaks affectionately of Mrs. Thomson's gentle disposition, of her beautiful and self-denying life.

After Jessie had been adopted as a member of the family Mrs. Thomson continued to superintend her education. The daily routine of task-work was brightened by agreeable lessons upon the piano and the singing of duets. As Jessie became proficient Mrs. Thomson and she sang and played together Italian songs and selections; and 'Mearna Norma' was a favourite air. One or two hours of a forenoon would be passed delightfully in this manner. Although Jessie was allowed to join in Mrs. Thomson's

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musical performances Mrs. Thomson was always very particular that her pupil and accompanist should play only with her music before her and never by ear. On one occasion they had been present at a concert in Edinburgh and had heard the celebrated John Wilson sing 'Farewell to the Mountains' and 'John Highlandman.' Next day Jessie was tempted to strum off 'John Highlandman.' Mrs. Thomson, happening to enter the room at the moment, cried: "Oh Jessie, that's shocking. Now, you must learn your notes," and straightway Jessie was set to practise the notes of the song until she became familiar with them. An entrancing occupation for Jessie was the arranging of Mrs. Thomson's jewellery. She would continue absorbed in this fascinating pastime until Mrs. Thomson would call "Jessie love, Jessie dear," and bring her back to her common duties.

Mrs. Thomson was dearly beloved by her children and her adopted daughter. They would vie with each other in making the choicest posy gathered from the manse garden for mamma. The bouquet which was adjudged by Mrs. Thomson to be the best was worn by her for the rest of the day, and very proud and happy was the child whose affectionate diligence was thus rewarded. Mrs. Thomson took care, however, that none of the children should seem to be unduly favoured.

The children had the full run of the garden, with permission to taste of every fruit except the apricots, in the successful growth of which Mr. Thomson took particular interest. "You may eat of every fruit in the garden," said the artist to Jessie, "except these apricots, which you must not touch." To Jessie's credit the apricots remained untasted.

In their leisure hours and on holidays the children of

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the manse found enjoyable and invigorating fun in country rambles, in picnics to Portobello sands or Craigmillar Castle, in village games, or in boating and playing about the loch and Park. The visit of one or other of their elder married brothers was a great event. Social calls in the city and visits to picture exhibitions or concerts were made from time to time, but always under the supervision of Mr. or Mrs. Thomson, or some other responsible person. Once, instead of driving, the party walked to Edinburgh by the north side of the loch, through tall grass and over rough pasture-land, which made Jessie feel very tired !

On one occasion, we are told, Thomson, accompanied by the children, went on a sketching expedition to Craigmillar where, tiring of a panel upon which he had been engaged he threw it aside. The children secured the discarded sketch and carried it home. After solemn conclave they drew up the following record and indictment and pasted it on the back of the picture : "Painted by father at Craigmillar on Friday. He got tired of it and threw it away. His children found it and brought it home."

Among Mr. Thomson's numerous visitors the Marquis of Abercorn was associated in the minds of the children with a green coat and brass buttons, which he seems to have worn as a kind of undress and in which he often appeared, without hat or cap, the manse being but a step from his lordship's policies.

During one of Mr. Liston's friendly visits to the manse Mr. Thomson called Jessie to his side and with mock gravity, addressing himself to the famous surgeon, said : "Liston, I am going to do something which you with all your skill and knowledge could never do—I am going to cut off this little maiden's head and put it on again. Now, watch," he said,—as Jessie merrily laid her head on the

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artist's knee—"See, Liston, there it's off; now there it's on. You couldn't do that, Liston."

Sir Francis Grant on one of his visits offered to paint the figures of a shepherd and child into one of Mr. Thomson's pictures. Models were not at the moment available, so Mr. Thomson lay down upon the dining-room carpet in the desired attitude and told Jessie to kneel beside him. Much amazed and sorry Jessie was to see *her* Mr. Thomson in so undignified a position! Jessie was always very jealous of "her Mr. Thomson." If comparison was made in the matter of looks between Mr. Thomson and his brother Thomas, and the preference was given to the latter, Jessie would speak up in indignant defence of her favourite: "No! *my* Mr. Thomson is the best looking!" One evening, after Mrs. Meldrum's death at Glasgow, Mr. Thomson and his wife and Jessie were sitting together in the study. The minister took Jessie upon his knee, and, pointing to his wife who sat near, said: "We will have to be father and mother to you now, Jessie."

Jessie became an almost inseparable companion of the artist, and daily she would spend hours in his studio, assisting in the cleaning of his brushes and palettes, or leaning over the back of his chair and watching him at work. The setting of the artist's palette was for years Jessie's proud privilege, although Mrs. Thomson would sometimes set it for her husband. Jessie, in her younger years, found great delight in seeing the tints come out of the small bladders in which colours were then contained. The colour arrangement of the palette was invariably the same, and, owing to the long-continued habit of placing the tints in their customary order, their names were so fixed in her memory that years afterwards she could correctly repeat the order of the colours like the words of a familiar song.

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The following colours composed the outer setting : flake white, naples yellow, yellow ochre, raw sienna, burnt sienna, raw umber, burnt umber, ivory black, prussian blue. The inner setting was as follows : yellow lake, brown pink, ultramarine, vermilion, crimson lake, and meguilp as a medium.

To Jessie also fell the task of preparing, according to the artist's directions, a meguilp composed of linseed oil, mastic and turpentine. The preparation of cork-black, to be used in conjunction with ultramarine for skies, was the work of a male assistant, who also scrubbed or pumice-stoned the artist's roughly laid-in canvases in order to prepare them for the later finishing. Bearing in mind the services of his young assistant, Thomson on finishing a canvas would sometimes turn to Jessie with the flattering remark : " You have helped to paint that picture."

Mrs. Thomson used to paint occasionally, as her many duties permitted, and she copied very creditably a number of her husband's pictures. Mr. Thomson, it is said, sometimes put the finishing touches to his wife's works—likely enough in the capacity of instructor. These pictures are, no doubt, often mistaken for works by the artist of Duddingston.

On January 2, 1835, the artist, in acknowledgment of a gift of wine from his friend, Mr. Alexander Macdonald, already mentioned in these pages, wrote the following jocund note :

MY DEAR MR. MACDONALD—I am at a loss how to thank you aright for the sumptuous present of wine you have sent us. Mrs. Thomson and I were set out on a walk when it arrived, otherwise we should have lifted up our voices, at least our pens, to say how much we feel, not on account of the value of the gift alone but as a gratifying evidence of your kind feelings towards us. Accept our sincere thanks and assuredly we must get as fou as pipers drinking

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your health and happiness in your gifted liquor. Yours ever most truly,

JOHN THOMSON.

DUDN., 2d Jan., 1835.

A later epistle to Mr. Macdonald is in a more serious vein. Rightly or wrongly, Thomson seems always to have felt a strong disinclination to connect himself closely with associations or societies. Having been proposed and elected a member of the Society of Arts, evidently without his knowledge or sanction, he writes thus to his business supervisor and friend:

DUDDN.,

Monday 21st Aug., 1837.

MY DEAR SIR—I enclose you the letter I mentioned respecting the Society of Arts. You were so good as say you would call on the Secretary and explain that I decline accepting the bill for £13 : 13s. on the ground that I do not consider myself a member of the Society and that not even in a single instance have I ever been present at any of their meetings. Yours truly,

J. THOMSON.

Mr. Macdonald appears to have satisfactorily discharged this command, for nothing more is heard of the bill of the Society of Arts.

About this time Mr. Thomson's youngest son received an appointment in the office of Mr. Millar, a Liverpool merchant. The situation did not seem to suit the lad's inclinations, or else he had a fit of severe home-sickness, for he soon left Liverpool and returned home. Mr. Millar, accompanied by his daughter, afterwards visited the Manse of Duddingston. Mr. Millar was a well known art-collector and he acquired from Thomson on this occasion a specimen of his art, a small woodland scene.

Latterly the Thomsons did not entertain much. There was an occasional party or gathering, but the social bustle

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and activity of former years was to a great extent given up. Visitors to the manse, however, were still numerous, and distinguished people continued to pay their respects to the famous painter. Mr. Thomson used to please his friends with his musical accomplishments and at the quiet parties which were held he would sometimes for the amusement of his guests make sketches with the aid of candle snuffings.

Thomson on one occasion had invited to the manse Sir William Allan and William Simson, R.S.A., and while the three were awaiting dinner the artist's guests facetiously proposed that they should sketch their host in the guise of a hungry and abstemious monk! Thomson was forthwith commanded to sit in the attitude of reading a large volume while Sir William proceeded rapidly to paint in his head, farcically adorning his features with a long beard. Palette and brush being handed over, Simson as gleefully added the accessories. It was then insisted that Thomson himself should have a hand in the work by painting in the background, after which, partly in fun and partly in serious tribute to the artist's noble characteristics, Sir William put a faint nimbus round the head in the picture. The surname initials of the three artists, "T. S. A.," were added on the left lower part of the canvas. This composite portrait-joke was taken later to Edinburgh by the artist's son and shown to a friend of the family, who, much amused, expressed a desire to purchase it. The picture was afterwards bought from that gentleman by Mr. Wood; it came ultimately into possession of Mr. Wood's son-in-law, Mr. Edwards, and is now owned by a Glasgow lady. It should be noted that considerable liberties were taken with the artist's features in this portrait.

Like every painter of genius Thomson had to suffer ignorant criticism of his work, particularly from those who



RAVENSHEUGH CASTLE

Duke of Buccleuch

Thomson of Duddingston

were not only unskilled in art but also unfamiliar with Nature's wonderful effects. Standing at the window of the dining-room one evening Thomson suddenly turned to the company present and exclaimed, as he pointed to a singularly wild and vivid sunset: "Look at that now! Never again let any one call me a liar!"

The latter years of his life were passed in close devotion to his art. The exhaustive study of a lifetime and his well-filled sketch-books and studies provided him with a rich store of material from which to build up his works. Sketching in the open he never wholly relinquished; his affection for Nature was strong to the end. His sensitive feeling for Nature is shown by his affection for a particular tree, a fine hawthorn, which stood by the side of the Mill Road and which for years he had often sketched. During a violent thunderstorm this tree was blown down and all day after the occurrence the artist was quite melancholy as though he grieved for a dead friend.

Thomson continued to exhibit regularly at the annual exhibitions of the Royal Institution and afterwards at the exhibitions of the Scottish Academy. He did not paint expressly for exhibition; whatever works he had in hand were generally sent in, but any specially fine commissioned work might be kept back for exhibition before being delivered to the purchaser. If the pictures intended for exhibition were slow in drying, they were on the approach of 'sending-in' day hung up outside or laid flat on the grass in the strong sunlight. The manse garden was a novel sight on these occasions, as many as seven or eight canvases might be seen in process of drying. But on the appearance of the inexorable messengers of Mr. Bruce the pictures, or as many as were passably dry, were put into their frames to be carted off to Edinburgh.

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Although a constant supporter of the Art Exhibitions held in Edinburgh, Thomson, it is said, was strangely disinclined to exhibit in London. He only showed once in the Royal Academy, in 1813. Possessing high literary culture he is said to have been in the habit of repeating passages from the British and classical poets, bearing upon the artistic subject on which he was engaged.

About the years 1837-1838 Mr. Kidd, a former pupil of Mr. Thomson, paid a visit to the manse. Mr. Kidd and Mr. Mackenzie, another pupil, painted not a few pictures which are sometimes mistaken for the work of Thomson. In '*Noctes Ambrosianae*' these young men are referred to as follows :

SHEPHERD. "Ony guid landscapes?"

NORTH. "Not a few. Young Kidd, a pupil of Mr. Thomson's I believe, possesses much of the taste, feeling and genius of his great master; and D. Mackenzie, also quite a youth, if he will take my advice and give up his blue imitations, will ere long be an excellent artist. Two or three of his landscapes, even now (of the colour of this earth), are very beautiful."

Mr. Wallace, the portrait-painter, who had left Edinburgh for Glasgow about 1833, also came to the manse about 1837 to paint Mr. Thomson's portrait. One who knew Mr. Thomson intimately, and saw this portrait at Duddingston in the painter's life-time, has described the work as a good likeness except for a disagreeable suggestion of caricature. It is said that Mr. Thomson amused himself by making a small replica of the head with some alterations. This portrait he afterwards presented to his friend the Rev. Dr. Macknight in whose family it still remains. A grand-daughter of Dr. Macknight tells me that her

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grandfather assured her parents that this portrait was the work of Mr. Thomson and not, as has been surmised, a study by Wallace.

For some years longer Thomson devoted the greater part of his time to his artistic labours, working five days of the week at his easel and giving Saturday and Sunday to his ministry, in the charitable duties of which he was ably assisted by his wife. The multifarious activities of his two callings and the many exacting social demands to which he was liable, during many years, must have been a severe tax upon his strength; nevertheless Thomson had always enjoyed remarkably vigorous health. Early in the year 1840, however, he had a serious breakdown. For a time he was unable to take much outdoor exercise, and could give only intermittent attention to his art and the duties of his ministry, yet he battled bravely against his weakness. It was expected that the genial influence of the spring and the warmth of the summer days would restore him to his usual health, but the hope was doomed to disappointment. No undue alarm was felt, however, concerning Mr. Thomson's condition. The family had become accustomed to see him, as if convalescent, moving as he pleased about the manse and in the manse garden, or occupying himself in his studio or his study as his strength allowed. The pictures painted by Mr. Thomson at this time show no failing of his artistic powers. Among these works may be mentioned 'Torthorwald Castle,' noted for its fine colour, and a 'View in Glen Lyon,' a difficult subject ably treated.

The summer passed and the shortened days of autumn found the artist appreciably weaker. Mr. Thomson was now compelled to relinquish his clerical duties and to engage an assistant. By the middle of September he was so feeble as to be unable to leave his room. Dr. Munro,

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the family physician, prescribed complete rest. Sometimes only with difficulty could his brushes be kept from him, but he was occasionally permitted to indulge his passion for art.

Many anxious inquirers called at the manse, and loving friends sought to comfort and cheer him in his illness. His wife's devoted nursing and the best medical skill were helpless to combat his ever-increasing weakness, and by the middle of October he was prostrate and confined to bed. Still, Dr. Munro did not apprehend any immediate danger.

Late in the afternoon of October 27 a young man, a former pupil of Mr. Thomson, who, on learning of his beloved master's illness, had hastened to the manse on the previous day, entered the room with one of the artist's sons. The artist requested that his bed might be wheeled to the window, so that he might look once more upon the lovely landscape and watch the sun go down. His wish was gratified ; he raised himself, and, supported by his son and his young artist-friend, gazed long and earnestly upon the darkening landscape ; then sank back exhausted and in a faint.

Night descended on the loch where the rushes, stirred by the chill October wind, gave forth a melancholy sound ; the distant Pentlands became lost in the gathering gloom ; the leaves were falling from the trees that sheltered the manse where the last shadows were closing in on one who had so nobly and faithfully run his course. A life enhanced by elevated pursuits and by benevolent activity was brought to a close in the early dawn of October 28, 1840. Before sunrise of that day John Thomson had gone to his reward. He died in the sixty-second year of his age, after an artistic career of rare fulfilment, and a ministry in the Church of Scotland of forty-one years, thirty-five of which had been

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spent at Duddingston. He was laid to rest in the south-west corner of Duddingston kirkyard among the scenes he had so dearly loved. In profound and affectionate sorrow a multitude of friends, both rich and poor, eminent and unlettered, followed his remains to their last resting-place.

A handsome monument has been erected over his grave and bears the following inscription :

MEMORIAE SACRUM
VIRI REVERENDI ET ADMODUM DILECTI
JOANNIS THOMSON
PER XXXV FERE ANNOS HUIUSCE ECCLESIAE
IN SACRIS MINISTRI
OB EXIMIAS INGENII DOTES
MORUM SUAVITATEM ET CANDOREM
SUMMAMQUE BENEVOLENTIAM
HAUD BREVI SUIS OBLIVISCENDI
OBIIT V. CALEND. NOVEMB. A.D.
MDCCCXL.
AETATIS LXII.

A free translation of the Latin inscription is as follows :
“ Sacred to the memory of John Thomson, a man revered and greatly beloved, for nearly thirty-five years minister of this church, who on account of the exceptional gifts of his genius, the gentleness and purity of his disposition, and his extreme benevolence, will not soon be forgotten by his friends. He died on the fifth day of the Calends of November, A.D. 1840, aged sixty-two years.”

A stained-glass window in memory of his virtues as a man and his distinction as an artist was gifted to the Church of Duddingston in 1905 by his nephew, the late Mr. Lockhart Thomson.

Mr. Thomson's sudden death was a severe blow to his wife who did not long survive him. In spite of her

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husband's indifferent health the blow was quite unexpected. Dr. Munro had been hastily summoned on the first alarming change, and after a hard gallop he arrived at the manse, but too late ; his friend had passed away. He was thunder-struck and exclaimed that so sudden a termination of Mr. Thomson's illness was unaccountable and unexplainable. Mrs. Thomson soon after left the manse and removed to Regent Terrace in the city, where, with Miss Meldrum as her companion, she resided until her death on October 11, 1845.

After the death of Mrs. Thomson the remaining portion of the large and interesting collection of paintings, sketches and studies by her late husband, which she had taken with her to Edinburgh, were offered for sale in the auction-rooms of Messrs. Tait & Nisbet. The collection consisted of works in oil and water-colour, charcoal and crayons, and included a number of pictures of considerable importance, although some of the canvases were in an unfinished state and others not of outstanding artistic value, while there were several copies by Mrs. Thomson of her husband's pictures. This auction-exhibition of paintings by the celebrated master of Scottish landscape art was the subject of appreciative notices by the Press of the day and the following notice is from the 'Scotsman' of April 11, 1846 :

"The fine collection of this great artist's works, hitherto preserved by his family, is now about to be broken up and dispersed by public auction in the saleroom of Messrs. Tait & Nisbet. No man has done so much as Mr. Thomson to maintain the character of native art in landscape, and no man has more successfully transferred to the canvas the grand and impressive features of his country's scenery. His pictures have also done much to educate the eye and inform the judgment of his countrymen—to teach them

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that it is not a slavish imitation of details which forms the great merit of a painter, but the vigorous grasp which seizes the prominent and commanding features of Nature, and without dissipating strength in their elaboration fixes them at once upon the canvas. No one with any sympathy either for Nature or Art can walk round the saloon where these pictures are exhibited without acknowledging the high genius that inspires this great artist's works. The rudest sketch bespeaks freedom and power. Nature is not extinguished beneath the heavy facts of mere detail ; her great lineaments are here as they address the eye and stir the fancy of the poet ; and while we have the boundless forest stretched before us, we can well spare the tedious art that invites us to count its thousand leaves. To these and all such works may well be applied the observation that they present us with Nature in the spirit, not in the letter, for the letter killeth, but the spirit maketh alive. We feel that we confer a benefit on the lovers of Art by directing their attention to these great works, and even although they may not be disposed to enrich their collections by purchasing from this source, let them embrace the opportunity of at least viewing them before their final dispersion."

This advice so wisely and spontaneously given seventy years ago is as incumbent upon lovers of real art to-day as it was seventy years ago. Thomson has left his mark upon the progress of art in Scotland, and his work is worthy of our lasting regard. He was a great pioneer of landscape art. His influence on art in his own country was considerable in his own day, and to the present hour his power is felt and acknowledged. To a searching and profound knowledge of Nature he added the fertilising faculty of genius, and to him must be conceded the distinction of having effectively united the pictorial arts to the scenery

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of his native land. His conception was grand and powerful, his execution often masterly, his colouring truthful and rich, deep and beautiful. To these he added the rare aptitude of inspiring his labours with the grace of the great spirit that stirs the slumbering breeze in the bosom of the vale, or that rides on the boisterous blasts of the warring night. Emerson thus defines the mission of the landscape painter : "The prose of Nature he should omit, and give us only the spirit and grandeur." Because Thomson unveils these attributes of Nature and reflects them in his works, only such as are intimate with Nature can fully comprehend the painter's conception and aim. He who sees neither grandeur nor poetry in Nature will see none in Thomson's canvases, for they reflect these greater aspects of Nature.

ANNALS OF
DAILLY AND DUDDINGSTON

(A few sentences from the first page of the 'Annals' will be found incorporated in the biographical section, but these also advantageously retain their place in their original setting.)

CHAPTER XIII

DAILLY, the home of the painter's boyhood, and where, in succession to his father, he began the work of his ministry, has religious, historic and literary associations likely to appeal to a refined and imaginative temperament. Closely connected with the district and neighbourhood is the name of King Robert the Bruce whose Castle of Turnberry is only a few miles distant. This castle was one of the earliest of the long series of famous Scottish strongholds depicted by Thomson and whose pictorial, historic and romantic glamour seems to have enthralled him. Farther north is the site of the ancient Castle of Cardross where Bruce died in 1329. On the highest summit of the Hadyart Hills, from which Thomson was wont to witness the sunrise and observe the changing panorama of natural effects, Bruce entrenched his army of three hundred when, after being misled by a false signal, he left his place of vigil on the Island of Arran and landed on the Carrick shore. A romantic story not only of local but of national interest is related of the father of the Bruce who was the son of the Lord of Annandale and Cleveland. Robert de Bruce, a crusader of noble presence, had returned from warfare to seek peace and rest upon his Ayrshire domains. Riding out one day, he chanced to cross the path of a lady who was hunting with her attendants. The lady was Marjory,

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Countess of Carrick, widow of Adam de Kilconcash or Kilconchar, Earl of Carrick, who had been slain in the Wars of the Crusades. Struck by the manly beauty and noble bearing of the knight, the Countess courteously invited him to join her in the chase. Bruce being apprehensive of the King's displeasure if he should make too free with the ward of his Majesty politely declined the invitation ; whereupon the lady gave a signal to her attendants to surround the knight. Then taking his bridle rein with gentle force she led him to her Castle of Turnberry. There after a sojourn of fifteen days he was wedded to the Countess. Only the intercession of powerful friends saved the couple from the consequences of the King's wrath. Thus through his wife Bruce became Earl of Carrick and their son was Robert Bruce, Earl of Carrick and King of Scotland.

Dailly, like many other Scottish parishes, has its roll of martyrs of the Covenant, and in its old churchyard lie some of those saintly and stedfast Scots. Prominent among those martyr heroes is the hallowed name of George Martin, the venerable schoolmaster of Dailly, who suffered for his faith upon the scaffold in the Grassmarket of Edinburgh. John Stevenson of Camreggan, another fervent Covenanter, survived the perils of that dark period, although he never sought to evade the consequences of his adherence to the tenets of the Covenant. He was given to long fastings and seasons of prayer, and his book, 'A Soul Strengthening and Comforting Cordial,' was much read at the time. John Semple was another who surrendered his life for the Covenant. In those times of relentless severity it is gratifying to record the merciful and independent behaviour of the Laird of Drummullan whose mansion-house was situated in the parish of Dailly. The laird, Quentin

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Kennedy, a soldier and captain of dragoons, stoutly refused to take any part in the harrying of the Covenanters, and when two of his intimate friends, Sir Archibald Kennedy of Culzean and Graham of Claverhouse, tried to persuade him, he proudly answered : "No, I will serve the king in the field but I will not be his executioner."

Other notabilities of the district were the Boyds : Robert Boyd of Trochrague and his cousin Zachary Boyd, minister of the Barony Church at Glasgow, who from the pulpit boldly denounced Cromwell to his face until one of the Protector's officers asked leave "to pistol the scoundrel," but Cromwell replied, "No, we will manage him another way." Inviting him to dinner, Cromwell so impressed Zachary by the length and fervour of his devotions that the fiery zealot had never a word to say against him thereafter.

Passing to later times, another worthy of the district was Dr. MacKnight of Maybole, Moderator of the General Assembly, 1776, who wrote a book on the New Testament, entitled 'Harmony of the Four Gospels,' which a local wit called "trying to mak foure men gree wha never cast oot." Dr. Hill, who succeeded John Thomson at Dailly, was the first in the district to discountenance the Communion Conventicles, or "Holy Fairs," which had ceased in the parish years before public opinion, shocked at the abuses which accompanied those gatherings, brought about their total discontinuance.

Dailly is celebrated as the birthplace of Hew Ainslie, the poet, and William Bell Scott, the painter-poet, has found a last resting-place in the churchyard of Old Dailly. Another native poet, Hamilton Paul, has to his credit the saving of the Auld Brig o' Doon from destruction on two occasions. On the first occasion the contractors were about

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to begin their ruthless work upon the famous Brig when the Bard burst forth in vehement protest. Here are the lines which saved the pile from being demolished :

THE PETITION OF THE AULD BRIG O' DOON

Must I, like fabrics of a day,
Decline, unwept, the victim of decay ?
Shall my bold arch, which proudly stretches o'er
Doon's classic stream from Kyle to Carrick Shore,
Be suffered in Oblivion's gulf to fall,
And hurl to wreck my venerable wall ?
Forbid it every tutelary power
That guards my keystone at the midnight hour ;
Forbid it ye, who, charmed by Burns's lay,
Amid these scenes can linger out the day.
Let Nanny's sark and Maggie's mangled tail
Plead in my cause and in my cause prevail.
The man of taste who comes my form to see
And curious asks, but asks in vain for me,
With tears of sorrow will my fate deplore,
When he is told "The Auld Brig is no more."
Stop then ; oh, stop the more than vandal rage
That marks this revolutionary age,
And bid the structures of your fathers last,
The pride of this, the boast of ages past ;
For never let your children's children tell
By your decree the fine old fabric fell.

The poet not only achieved his purpose but on a later occasion was mainly instrumental in saving the Brig from the same doom, a service for which posterity should always honour his memory.

The ecclesiastical history of Dailly is brief but interesting. Beautifully situated about three miles east of Girvan, Old Dailly Parish Church, now roofless, is supposed to date from the fourteenth century or earlier. The New Dailly edifice dates from 1690—or more properly from 1766, as

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the first erection was so flimsy as to be in a decayed condition seventy years afterwards, when it had to be demolished. The church was taken down and rebuilt during the pastorate of the Rev. Thomas Thomson, father of the subject of this book.

An old man of the neighbourhood used to tell a rather amusing story connected with the demolition of the church. The minister, who was of heavy build, was lending a hand at a rope which was being used to pull down one of the gables. The gable gave way sooner than was expected and the men fell in a heap, the minister falling upon one of his flock who afterwards said that he was "partly smothered and partly crushed by the body of divinity that fell upon him."

The site of New Dailly Parish Church, to which an aisle was added in 1778, is at Milcavish, now called New Dailly. Checkered as the kirk annals of Dailly are, neither in interest nor in historic intensity do they surpass the story of the Kirk of Duddingston, of which John Thomson was minister for the long period of five-and-thirty years—simultaneously winning for himself a fame illustrious among the greatest of our Scottish landscape painters.

The ecclesiastical history of the ancient Kirk of Duddingston and the lives of its pastors would form a narrative of unusual interest. Of the style of this old fabric and the story of its romantic past only a brief summary is possible in a work like this. For a full and particular account the inquiring reader must turn to the annals of the parish. This relic of pre-Reformation times is of Saxon architecture passing into Norman, though some writers have claimed for it a Celtic origin. Supposed to have been erected in the twelfth century, its external decorations and additions bear the marks of centuries of climatic exposure and of blundering restoration. Besides, it has been surmised that a considerable

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portion of the exterior carving and decoration of the building suffered wilful mutilation during the time of the Covenanted struggle. Having an evident origin in the period following the architectural revival that characterised the time of Malcolm Canmore and his queen, Margaret, the massive turreted walls and sculptured capitals and reliefs embody the thoroughness of our forebears, and enshrine the pious if rude artistry that sought to embellish with scriptural allegory the house wherein they worshipped the Most High. Specially noteworthy are the decorative mullions of one of the windows ; the fretted embroidery of the walls and tower ; and the old southern doorway, now filled in, with its carven arches and pillars and curious relief of the dead Christ draped from head to foot. According to skilled antiquaries this simple effigy is a key to the probable date of the erection of the building. In the draping of the figure of the Christ we have a convention of the tenth and eleventh centuries. In tenth century religious art the crucified Christ was pictured alive, but calm, without pain and draped. In the interval between the tenth century and the twelfth a tortured living Lord was represented, but in the twelfth century a more sensitive and more natural feeling prevailed, and the Christ was figured as dead and draped. This later conception of art, instead of an unnatural presentment of a crucified and painless Christ, or the harrowing presentment of a living and tortured Lord, gave the stirless form, the serene transcendence, the Divine Peace of the Sublime Consummation.

The church turret is said to be a good example of Norman architecture and has suffered least from the touch of the vandal. Until the Reformation the building was a Roman Catholic place of worship. After the Reformation certain alterations were made upon the internal arrangements ; the altar was removed from the chancel ; seats were placed

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in the body of the church ; the rough stonework was plastered ; and the open timber roof hidden, to carry out the new idea of what was suitable for a Protestant place of worship. . . . What is left of the old carvings is deteriorated partly by the action of time but also through the effect during several centuries of successive layers of whitewash, while the demolition of the north side of the nave and the addition of the Prestonfield Aisle, which dates from 1631 and shows a gross absence of taste on the part of the designer, has greatly impaired the original structural balance. The fine Norman arch, which separates the chancel from the nave and which is supported at each side by three pillars, remains, however, in its original state. The structure, as one authority says, has been "terribly knocked about." Of the windows not one remains as originally built ; all have been enlarged to admit more light ; the old mullions and tracery have disappeared in the process of alteration. The windows in the portion demolished to make way for the aisle may have been set in deep recesses and may have had sculptured tracery around them.

During the time of the Rev. Mr. Paton, the late pastor, the church was entirely renovated from plans prepared by Dr. Rowand Anderson, architect, Edinburgh. Comfortable pews, a new timbered ceiling and other improvements were at that time effected. The organ, presented to the church in 1879 by the late Mrs. Sanson of Hawthornbrae, sister of Dr. David Laing, was at great cost to the donor rebuilt and enlarged to suit its new position in the chancel where previously there had been a number of pews and a gallery. The gallery fronts and seats were completely renewed, while the old pulpit was taken from the centre of the nave and a new one erected near the south pillars of the chancel. Mr. Paton's predecessor, Dr. Macfarlane, had endeavoured to

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carry out some of these improvements but his efforts met with only partial success.

The Kirk of Duddingston has an interesting collection of old communion and other church plate. Two silver cups of seventeenth century Scottish workmanship bear the following inscription : "This COMMVNIONE CUP BELONGS to the Chvrch of DVDINGSTONE 12 May Anno 1682"; they have the Edinburgh hall-mark and the initials of Edward Cleghorn, admitted 1649 ; the assay-master's punch by John Borthwick ; and the date letter. The cups were presented by David Scott, for many years an elder of Duddingston Church, and occupier of the farm of Northfield upon which his ancestors had resided for three hundred years. A cup of similar design was presented by the Women's Guild in 1879. There are also pewter flagons and two money-plates of bronze, supposed to be of Belgian make. The flagons bear this inscription : "For the use of the Kirk of Duddingston," while the plates are adorned with pictorial designs of Adam and Eve with the Apple, and The Spies returning from Canaan carrying a huge bunch of grapes slung on a pole that is borne between them. The mortcloths used at burials in the parish in Thomson's day are still preserved in an oaken chest. The old "Mort House" is now used as the Kirk Session House.

In the churchyard there are many ancient tombstones bearing interesting inscriptions. A number of the graves are protected by iron grills, reminiscent of the time of the "body-lifters" when Duddingston Churchyard was not infrequently the scene of their successful or attempted desecrations. The burial-place of some of Sir Walter Scott's relatives is on the south side of the churchyard. Adjoining the burial ground of the Thomsons is the tomb of an ancestor of a well known Victorian barrister and statesman, and over this

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grave is placed a kind of memorial stone showing on one of the slabs a representation of a ship in distress, with torn sails and a lifeboat going to the rescue. The sculpturing of the cordage and other details is remarkably good and the work is said to be a fine specimen worthy of being preserved.

The church records give us a curious insight into the power which was once possessed by the Kirk Sessions in the spiritual control of the people and the punishment of moral offences. The punishment inflicted varied according to the offence ; that for fornication and adultery being very severe, while drunkenness, Sabbath breaking by absence from divine service, and other offences of a minor kind were duly, if less severely, punished. The Stool of Repentance, so placed within the church as to expose to the gaze of the whole congregation the unfortunate occupant, was a much dreaded means of punishment, and more so were the "jougs" which hang at the kirkyard gate. Here, clasped by this iron collar, the wretch guilty of some grave moral delinquency had to stand for long hours in sack-cloth and with feet bare, an unenviable object of scorn to all who passed by. At the gateway of the churchyard is still to be seen the "Loupin'-on Stane," from which those of the congregation who rode mounted their horses for the homeward journey.

Glancing at the biographies of those who have filled the pastorate of Duddingston from the establishment of Protestantism onward, we find the names of ministers who have been distinguished for intellectual activity and for their contributions to philosophy, science and art, although one or two among them have by reason of special circumstances been notorious.

Charles Lumisden (or Lumsden ?), the first ordained Protestant minister of Duddingston, was appointed to

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the benefice at the age of about twenty-seven. He had a distinguished college career, held various Church offices, and was a Regent of Edinburgh University. He also devoted himself to literary pursuits. He took a leading part in opposing the decision of James I. to introduce a modified Episcopacy into the Scottish churches, although he appears to have afterwards conformed to his sovereign's will in this matter. He died in 1630, aged about sixty-nine.

Robert Menteath, the successor of Mr. Lumisden, was a man of exceptional ability, but he had certain failings which ultimately led to his deposal from the ministry and his outlawry from the Kingdom. The fourth son of Alexander Menteath, a burgess of Edinburgh who leased the salmon fishings of the River Forth, Robert Menteath could boast a descent from the Stuart-Menteaths of Closeburn in Dumfriesshire. After a highly honourable college career he took his degree at the University of Edinburgh on July 14, 1621, and proceeded to France where he was soon installed Professor of Philosophy in the University of Saumur, a stronghold of the Protestant faith. Returning to his native city about 1627, "with a great show of learning," and being employed at intervals to preach, he attracted attention and gained some popularity; although it was said that "he had a pleasant deliverie in the pulpit but was given to glut in all the errours of that time." In 1629 he became a candidate for the vacant Professorship of Divinity in the University, but being opposed by three other candidates and the Principal and his regents being hostile to him, he was unsuccessful. Soon after, upon the death of Mr. Lumisden, he was presented by the King, without reference to the parishioners, to the charge at Duddingston. Having been guilty of an illicit amour with the wife of Sir James Hamilton of

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Prestonfield, at whose house he had become an intimate and honoured visitor, he fled the country. The case was reported to the Privy Council and on October 7, 1633, he was denounced as a rebel and outlawed.

Menteath found an asylum in France and sought employment in the service of Cardinal Richelieu. His ripe scholarship and the same gracious address that had accomplished the betrayal of Dame Anna Hepburn seem to have opened a way to the confidence of Richelieu who made him his secretary. Being asked by the Cardinal to what family he belonged, the Secretary answered that "he was of the Menteath family in Scotland." The Cardinal remarked that he was acquainted with the Menteaths and then wished to know to which branch he belonged. Here was a dilemma for this disgraced cadet of the family of Closeburn. But quick of resource, and recollecting his father's connection with the salmon-fishing, he at once replied that "he was of the Menteaths of Salmon-net." Richelieu said that he was ignorant of that branch of the family, but remarked it would, no doubt, be an illustrious one.

Abjuring the Protestant faith and being received into the Roman Catholic Church, through the influence of Richelieu and aided by the charm of his personality, he was made a Canon of the Church of Notre Dame. He devoted much of his time to literary pursuits in which he had considerable success. By the cognomen, "Salmon-net," which his ready wit had originated merely to free him from a difficulty, he became celebrated in the land of his adoption. The following extracts show how thoroughly his fabricated patronymic adhered to him, and how highly he was esteemed by the savants of France. In his 'Memoirs' the Abbé Marrolles says : "A.D. 1641.—Sometime after having gone

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to pay a visit to a Lord of the Court, I was so happy as to meet M. de Salmonet. He was an excellent person for whom we are indebted to Scotland. He quite gained my affections by his agreeable and mild appearance, and by the excellent things he dropped in conversation. . . . This valuable man, who writes in our language like a born Frenchman, joins politeness with great learning, but his fortune has always been crossed, and being attached to the Cardinal de Retz, then coadjutor of the See of Paris, he has encountered nothing but misfortune. Yet never was there a wiser man, or more respectful towards legitimate authority or more disinterested. He has composed the 'History of the Recent Troubles in England,' and we also have from his pen 'A Remonstrance to the King of Great Britain,' which may be classed among the most eloquent productions in our language." The Abbé also refers to Menteath as "one of the most considerable persons for piety and learning found in the house of the Cardinal de Retz," and states that during his enforced residence "in my abbey of Touraine" he received many visits of "the chief nobility of the country, who showed him singular regard, without forgetting the fathers of the Chartreux of Liget, distant only two leagues, from whom he derived much consolation." The Abbé acknowledges the gift by Menteath of certain of his works in these words: "Robert de Menteath de Salmonet, a Scotsman of great erudition and singular probity, has my thanks for his histories of Scotland, England, and Montrose, and for his 'Humble Remonstrance to the King of Great Britain in 1652.'" Gouget, editor of the Abbé's Memoirs, says that "Robert de Menteath de Salmonet has been highly praised by Desmarets in one of his Latin letters." Robert Watt in his 'Bibliotheca Britannica' makes the humorous mistake of supposing an actual locality for

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“Salmonet” and says, “Menteath, an eminent Scotch historian, was born at Salmonet, near Grange, in Scotland.”

After settling in Paris Menteath tried to obtain a pardon for the offence which had driven him into exile, with what result this letter from King Charles I. to those concerned will show: “Right Trustie and well beloved cosines and counsellouris we greet you well; whereas we are informed that ane Menteath, late Preicher at Duddingstoun, whois fouill act of adulterie is a scandell to the Church in the highest degrie, and theirfoir deserveth exemplarie punishment, is about to procure a pardon for his cryme, our pleasur is that none be granted unto him upon any conditioun whatsoever without a special warrant from us—Charles Rex.” Unsuccessful in his appeal for clemency, although appearing deeply penitent, Menteath continued to reside in France where he produced various historical and other works in his own tongue and in the French, in the use of which he attained to great facility and purity of style.

The vacancy caused by the sudden flight of Menteath was filled by Jasper Hume of whom little more is known than that he took his degree of Master of Arts at Edinburgh University on July 24, 1619, and that in 1633 when he was thirty-two years old he was offered the living of Duddingston. His ministry was of short duration, for he died in February 1635.

The charge was then presented by Charles I. to Archibald Newton, M.A., of Edinburgh, a man of considerable scholarship and university distinction. In 1633 he was proposed for the office of Regent or Lecturer in the College, but was unsuccessful. After this disappointment he went abroad and, making himself in some way obnoxious to the Roman Catholic Church, he was “imprisoned in a loathsome

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dungeon" whereby his health was permanently impaired. He ministered for four years at Duddingston, from 1635 to 1639, and thereafter for about eighteen years in the neighbouring Parish of Liberton where he died in 1657, aged fifty-two. He occupied himself to some extent with literary employment. It has been said that one of the earliest instances of the use of the prefix "Reverend" to the names of the Scottish clergy was in the case of Mr. Newton to whom it was applied, probably in recognition of his piety and worth.

Charles Lumisden, the second son of the first pastor, was the next minister of Duddingston. It is a curious fact that, whereas the father's ministry followed upon the downfall of Romanism in Scotland, and continued during the attempts of James I. to modify Presbyterianism to the Episcopal form of Church government, Episcopacy was overthrown and Presbyterianism again established, to be in turn overthrown and supplanted by Episcopacy in the parish during the son's tenure of office. The son's lot was cast in times more troublous than the father's. As an Episcopalian he was presented to the living by Charles I. on August 23, 1633. He became a Presbyterian under the Protectorate of Cromwell, and then, whether from dread of the consequences of his refusal to subscribe to the tenets of Episcopacy, or from mere indifference to or a preference for its tenets, this pliant cleric accommodated himself to the Church policy of Charles II. and retained both manse and living throughout the distressful times of the Covenant.

He was succeeded in turn by his son, Andrew Lumisden, who had acted for some time as his assistant. This young man, although nurtured in the bosom of Episcopacy, appears to have had some scruples about his position and to have expressed himself somewhat freely regarding the same. This

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frankness of utterance and his refusal to subscribe to the Test led to his arraignment before the Privy Council. His spirit of independence quailed before the stern tribunal and a show of penitence on the part of the young minister ultimately, but not without trouble, secured his reinstatement in his benefice.

With the accession of King William, Presbyterianism again came into ascendancy. After many years the General Assembly met once more and the position of those who had retained their livings by adhesion to Episcopacy fell to be considered. Lumisden was at first gently dealt with, in the hope that he would be persuaded to comply with the Assembly's Commission, but, proving as obstinate as he had previously been conforming, he was deposed from his charge. He removed to Edinburgh and cast in his lot with the Non-Jurors, and, after having served for a lengthy period as Archdeacon of the diocese, he was consecrated Bishop of Edinburgh on November 2, 1727. He died on June 20, 1733.

Following on his deposal the benefice was vacant for three years, the charge being ultimately filled by the appointment of Mr. Craig who had suffered persecution owing to his refusal to subscribe to the Test. This worthy man had held various appointments before coming to Duddingston, where he remained until his death in 1704. He was seventy-two years of age and had a record of ministerial service of forty-four years, ten of which had been spent at Duddingston.

The Rev. David Malcolm, successor to Mr. Craig, became notorious, not in the manner of Robert Menteath but for his excessive zeal in the compilation of a dictionary. In the earlier years of his ministry he had been an attentive pastor but he latterly became so absorbed in literary pursuits,

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and especially in collecting material for a Gaelic dictionary, that he utterly neglected his ministerial duties. He absented himself for months from his charge, and on the plea of increasing his knowledge of the Gaelic tongue he proceeded to London. There he remained, preoccupied with his infatuation, for two years, in tranquil indifference to the most urgent and courteous requests of his Presbytery to return to his people and his parish. The Presbytery, at length, resolved upon the deposal of Mr. Malcolm on the ground that he had been absent from his charge without leave of Presbytery for two years. Awakened to the realisation of his conduct he endeavoured to have the sentence of deposal annulled. The Presbytery, however, refused to rescind their resolution, but agreed to remit the sentence of deposal on condition that he would demit the charge, which he accordingly did on April 27, 1743.

Mr. Malcolm, although recalcitrant, was not by any means rude or arrogant towards the Presbytery ; he courteously answered each communication sent to him, but the tenor of his replies showed a strange inability to gauge the situation. He gave evidence of a curious incapacity to appreciate the difficulty in which his conduct had placed the Presbytery, and to comprehend the disorder occasioned in the parish by his absence. One peculiar letter urges as an excuse for his prolonged stay in London that it was to the advantage of learning, and to prove to the Legislature that Spain had no right, even under a Papal grant, to lay claim to the British Colonies of Carolina and Georgia, seeing that there was an affinity between the Irish language and the language spoken by the first inhabitants of these territories. Despite his eccentricity Mr. Malcolm is described as a man who was "eminent for learning, honesty, moderation, good nature and a benevolent disposition." Besides his Gaelic

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Dictionary he was engaged upon an Irish Dictionary, and to aid him in this undertaking the Assembly made him at one time a grant of twenty pounds, but neither of these works reached the stage of publication. Mr. Malcolm published other works, some of which, but chiefly those relating to the antiquities of Great Britain and Ireland and other countries, are commended by Pinkerton and quoted with respect by Gebelin and by Bullet.

The Rev. Robert Pollock had so far repaired the neglect of his predecessor, and had put the affairs of Duddingston upon a sound basis, when he was called to the more imposing duties of Professor of Divinity at Marischal College, Aberdeen. In 1745 he was appointed to the Chair of Divinity at a salary of £1000 Scots and a chaldron of coals. In 1759 he became Principal of the College, but died in the year of his appointment. His portrait and that of his wife hang in the hall of Marischal College.

The year which saw the departure of Mr. Pollock from Duddingston ushered in the Stuart Rebellion of the '45. In the same year Archibald, Duke of Argyle, sold the Barony with the Patronage of the Church of Duddingston to James, Earl of Abercorn. The latter presented the Rev. William Bennet to the benefice, and he was ordained to the charge on February 27. He died in 1785.

He was succeeded in 1786 by his nephew, the Rev. William Bennet, predecessor of John Thomson who is the subject of this memoir. Mr. Bennet, who is said to have been of a quiet, reserved and somewhat melancholy disposition, devoted his spare time to geological studies; as a naturalist he also achieved some reputation and was considered an authority on the flora of Duddingston. He wrote the first Statistical Account of the Parish for Sir John Sinclair in 1795. His ministry closed in a tragic manner;

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one morning his body was found floating in the loch near the manse, but it was never known how he came by his end. He died in his forty-second year.

The minister who succeeded John Thomson, the celebrated painter, was the Rev. Mr. Macfarlane in whose time, as already alluded to, an attempt was made to repair the neglected state of the interior of the church. Mr. Macfarlane was among the number of those who, at the disruption in 1843, approved of the State connection in Church affairs and so continued to occupy his benefice. A number of theological and kindred works dealing with religious polemics and political questions of the day owe their origin to Dr. Macfarlane. He acted as Moderator of the General Assembly, in 1865, in succession to Dr. Pirie of Aberdeen. His death occurred on February 6, 1866, at the age of fifty-eight. It is of interest to add that Dr. Macfarlane left the thriving congregation of St. Bernard's in the city to fill the charge at Duddingston.

Dr. Macfarlane's successor, the Rev. John Allan Hunter Paton, was educated at Glasgow University, and acted as assistant to Drs. Crawford and John Stewart of St. Andrew's Parish, Edinburgh, until his induction in 1862 to the charge of Crawfordjohn in Lanarkshire, where he remained until his removal to Duddingston in 1866. Mr. Paton lived for many years in retirement at St. Andrews, where his death occurred in February 1911.

The present pastor, the Rev. William Serle, M.A., is a native of East Linton, East Lothian. Entering as a student at Edinburgh University, he took his degree of Master of Arts in 1889 and his degree of Bachelor of Divinity in 1892. Mr. Serle acted successively as assistant minister at Peterhead and Northesk, and at St. Aidan's Church, Edinburgh. He succeeded Mr. Paton at Duddingston in April

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1903. Mr. Serle is an authority on ornithology, and his writings on this subject include 'Avi-Fauna of Buchan' and 'Bird Migration.' Mr. Serle intimates to the author that interesting records relating to the Church of Duddingston have been discovered but are not at present available for examination.

The historic associations of Duddingston, touched upon in the biographical section of this book, are fully set forth in the annals of the parish by the Rev. William Bennett and other writers.

APPENDIX

PROGENITORS OF JOHN THOMSON OF DUDDINGSTON

THE progenitors of John Thomson resided at Weddersbie and were proprietors of the lands of Newton of Collessie in Fife. James Thomson of Newton of Collessie, who died June 27, 1618, and his wife, Bessie Stark, had a family of eight children—William, James, Robert, George, John, and three daughters. A great-grandson, Mr. James Thomson, became after the Revolution minister of Colinton, near Edinburgh, and was translated to Elgin on June 21, 1626. His wife, Elizabeth Paterson, daughter of Mr. Thomas Paterson, minister of Borthwick, and widow of Mr. George Turnbull of Currie, died in 1698. Mr. James Thomson again married, as is shown by a Charter of Confirmation to himself, as son of the late William Thomson of Newton of Collessie, and to his spouse Jane Brodie, of the lands of Newton of Collessie, formerly held of James, Earl of Southesk, as superior. He died at Elgin on June 1, 1726, and bequeathed 600 merks to provide Bibles for the poor of the parish. His eldest son, James Thomson, M.D., Elgin, translator of the Commentaries of the Emperor Antonius (London 1747), sold the lands of Newton in 1760 and died unmarried. The second son, Thomas Thomson, became minister of Auchtermuchty in 1701 and married, in 1718, Margaret, daughter of Hugh Craig, minister of Galashiels, by whom he had a large family. He died on January 1, 1733, at the age of fifty-six. His sixth son, Thomas, father of John Thomson of Duddingston, acted for some time previous to 1753 as tutor in the family of Sir James Fergusson of Kilkerran, by whom he was presented in 1756 to the living of Dailly. By his first wife, Peggy Hope, daughter of the Hon. Sir Alexander Hope

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of Carse, he had one daughter, Margaret, who was married to her cousin, the Rev. James Thomson, minister of Girvan, afterwards of Prestonkirk. By his second wife, Mary Hay of Lochside, widow of Mr. Lockhart, he had four sons and four daughters: Thomas, born November 10, 1768; Francis, born February 10, 1770; Adam, born October 28, 1776; John, born September 1, 1778; Christian, born 1771; Mary, born 1773; Agnes, born 1775; and Helen, born 1780. The youngest daughter, Helen, became on August 9, 1811, the wife of Professor James Pillans of Edinburgh University.

FAMILY OF JOHN THOMSON OF DUDDINGSTON

PARTICULARS of the careers of the children of John Thomson are given in the artist's biography, pages 352-357 : the following list of the artist's family is given here for convenience of reference.

By his first wife, Isabella Ramsay, there were four children :

Thomas, born at Dailly on March 17, 1802. Entered the medical profession. Married a daughter of Dr. James of London. There were five daughters of the marriage : Fanny, Isabella, Caroline, Mary Ellen, and Annie. All were married with the exception of Annie, who died.

John, born at Dailly on November 15, 1803. Joined the East Indian Maritime Service and rose to command of that Company's ship, the 'Duke of York,' and saw much foreign service, being often absent from home for several years at a time. He was serving as lieutenant on the ship 'Kent' when that vessel was lost through fire on March 1, 1825. After 1848, having obtained an appointment at Poole Harbour, he married. Thereafter he was transferred to the charge of the coastguard at Peterhead, and this was followed by his permanent settlement at Cromarty as inspecting officer of the Inverness-shire division of the Coastguard. There were three daughters of the marriage : Joanne, who became Mrs. Ogilvy ; Caroline, who was married to Dr. J. Headley Neale of Leicester ; Isabella, who is still alive and holds an appointment as teacher in Murray's Institution for Girls at Prestonpans.

Margaret, born at Dailly on October 13, 1805.

Isabella, born at Duddingston on April 1, 1808. Married to Robert Scott Lauder, R.S.A. The family numbered three sons and

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two daughters : Helen Thomson, born at Rome on September 6, 1834, but died in infancy ; Henry Scott, born at Rome on June 15, 1837, and died August 14, 1918 : Isabella Scott, born in London on July 14, 1839, and died at Edinburgh on April 26, 1918 ; married her cousin, Mr. James Thomson, and had a family of two sons—Dr. Thos. Lauder Thomson, who is medical officer of Dumbarton, and Robert, who adopted a sea-faring life. An account of this daughter's career as an artist (she was well known to the art world as Mrs. Isabella Lauder Thomson) appeared in the 'Scots Pictorial' for November 13, 1897. John Thomson, born on November 27, 1841, and died November 16, 1865 ; Robert Scott, born on January 27, 1844, and died June 4, 1887.

By his second wife, Frances Ingram Spence or Dalrymple, there were three sons and two daughters :

Francis, born at Duddingston on October 17, 1814. Practised as a doctor. Married Miss Mary Nisbet, daughter of Mr. Nisbet, advocate, Fettes Row, Edinburgh, but there was no family. He died comparatively young and his widow afterwards became the wife of Dr. Dewar of Dundee. His portrait as a youth was painted by his father. See portrait-illustration.

Emily, born at Duddingston on September 4, 1816.

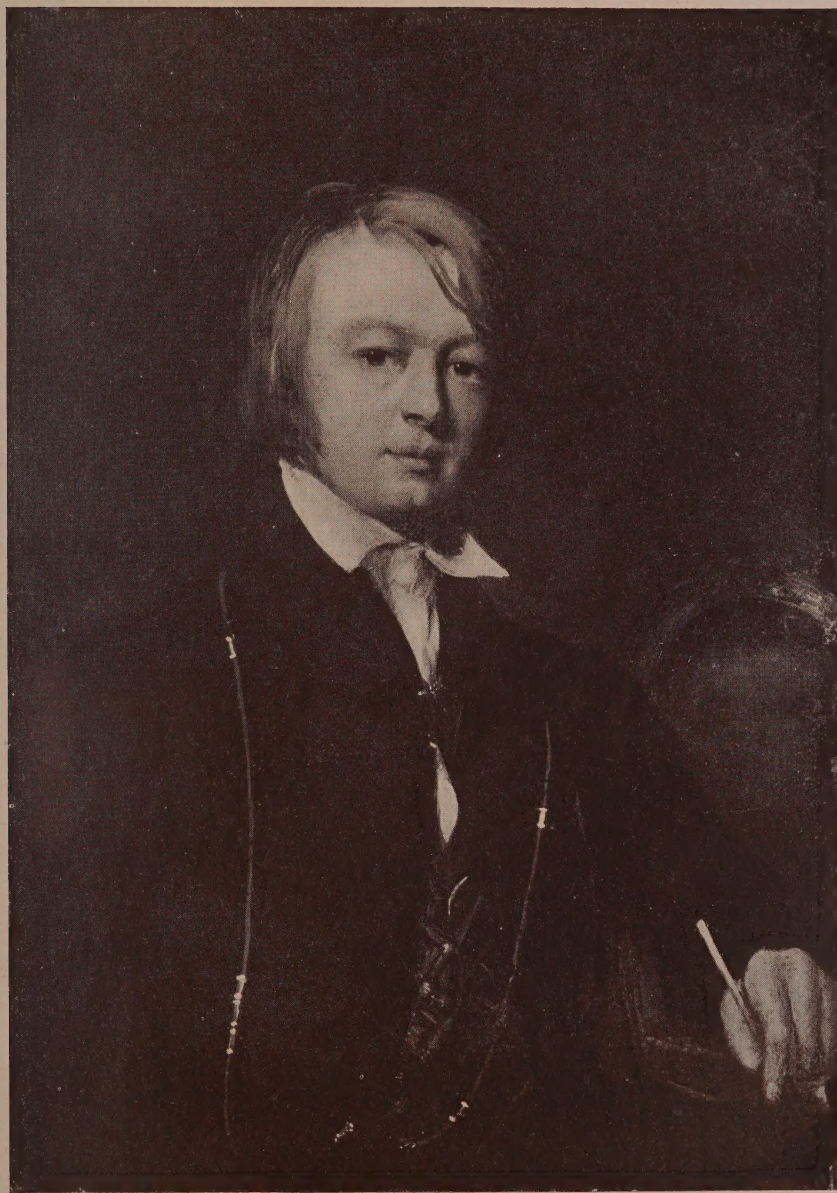
Henry, born at Duddingston, 1820. Died in Ceylon.

Edward, born at Duddingston on April 19, 1822. Settled in Australia and married, but left no issue.

Mary Ellen. Died in infancy.

Reference to living descendants of the artist is made elsewhere in this volume, particularly in the catalogue of the artist's works, where names and residences are given of relatives who own pictures by Thomson.

It is interesting to mention that one of the earliest accounts of the artist's life and career was written by his niece, Miss Isabella Ramsay Thomson. This writer's criticisms of the art of her famous uncle were adopted by Mr. William Baird and incorporated, with only a few minor verbal alterations, in that gentleman's well known memoir of Thomson.



FRANCIS THOMSON

PAINTED BY JOHN THOMSON OF DUDDINGSTON

Mrs. J. H. Moorhouse

PORTRAITS OF JOHN THOMSON, H.R.S.A.

PORTRAIT BY SIR HENRY RAEBURN, R.A. 2 ft. 6 in. by 2 ft. 1 in. Head and bust; three-quarter face. Painted at about the age of forty-five. Long in possession of the Raeburn family, by whom it was lent to the Raeburn Exhibition at Edinburgh in 1876. Purchased at the sale of the Raeburn family pictures in London by the late William Stirling, Esq., of Keir, now the property of Colonel Stirling of Keir, by whose kind permission a photogravure reproduction of the work forms the frontispiece to the present volume. Engraved by Alexander Hay.

PORTRAIT BY ROBERT SCOTT LAUDER, R.S.A. 2 ft. 1 in. by 1 ft. 8 in. Front view, short three-quarter length. Represents the artist in Geneva gown and bands with left hand resting on large open Bible on table and right hand on hip; easel in background. The property of the Royal Scottish Academy. This portrait is reproduced as the frontispiece to Mr. William Baird's memoir of the artist.

PORTRAIT BY WILLIAM WALLACE. 2 ft. 9 in. by 2 ft. 2 in. A portrait of Thomson seated with leg crossed before his easel; palette and mahl-stick in left hand, the right arm hanging by his side. Painted about 1836-37. Bequeathed to the National Gallery of Scotland by Professor Pillans. There are two or three replicas of this portrait.

PORTRAIT BY JOHN THOMSON. 19 $\frac{1}{4}$ in. by 15 $\frac{1}{4}$ in. Full bust portrait based on the portrait by Wallace; the right hand is

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raised holding a brush. This semi-replica of the Wallace portrait was painted by Thomson for his friend, Dr. Macknight. It became the property of a grand-daughter of Dr. Macknight, the late Miss C. C. Hamilton, Kames Cottage, Rothesay, and is at present in the author's possession.

PORTRAIT BY YELLOWLEES. $15\frac{1}{2}$ in. by $12\frac{1}{2}$ in. Half-length portrait of Thomson in brown fur-trimmed robe seated before his easel and wearing spectacles. This portrait does not bear a close resemblance to other portraits of the painter. It was lent to the Loan Exhibition of National Portraits in 1884 by Mr. Ralph Dundas, Drumsheugh Gardens, Edinburgh.

PENCIL-SKETCH BY SIR THOMAS DICK LAUDER. Said to be a profile sketch of Thomson seated out-of-doors with sketch-book and a dog by his side. Is said to have been latterly in possession of the late Miss Dick Lauder, daughter of Sir Thomas Dick Lauder.

MINIATURE PORTRAIT BY SIR WM. C. ROSS. The present owner of this miniature portrait is unknown. A portrait painted from this miniature is also said to be in existence.

CATALOGUE OF PICTURES

National Gallery of Scotland, Edinburgh

RAVENSHEUGH CASTLE. 3 ft. 2 in. by 2 ft. 1 in. A fine translucent sunset effect in pearly greys and greens and golden ochres and browns. Cliffs and shipping and the town of Kirkcaldy in hazy distance bathed in the tender light from the sunset sky which shimmers on the water to left and lights up the buildings or the castle on right, middle-distance, headland; foliated and rocky foreground with warriors. Bequeathed to the Board of Manufactures for Scotland by Professor Pillans, the artist's brother-in-law. See Exhibited and Engraved Works. See illustration, page 79.

THE FIRTH OF CLYDE. 3 ft. 2 in. by 2 ft. 1 in. Ruins of a castle on central, middle-distance, rocky shore and farther off is Dumbarton Rock; the Cowal Hills in far distance: a rough, well-painted sea with shipping, and figures in rocky foreground. Also bequeathed by Professor Pillans. See Exhibited Works. See illustration, page 93.

ABERLADY BAY. 3 ft. $\frac{1}{2}$ in. by 2 ft. $\frac{3}{4}$ in. View of the Bay under a tender grey-clouded afternoon sky. The shore curves in a crescent towards left foliated middle-distance where above trees rise the roofs of Gosford House, the seat of the Earl of Wemyss: on the nearer shore fishermen launch a boat: the farther and receding coast, with Arthur's Seat visible, in hazy distance. The fishing-boat under sail in right middle-distance was supposed to have been painted in by William Simson, R.S.A., but this is now disputed. When exhibited at the Royal Institution

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in 1822 this work was hailed as a masterpiece, and it still ranks high in critical estimation. Bequeathed by Katherine, Lady Stuart of Allanbank, 1867. See Exhibited and Engraved Works. See illustration, page 107.

BRUCE'S CASTLE OF TURNBERRY. 4 ft. by 2 ft. 7 in. The castle ruins on promontory against a darkly clouded and orange sunset sky, Island of Arran in distance; decoratively-arranged foreground trees with seated figure. Masterly in design, finely romantic in feeling, and almost primitive in simplicity of treatment, it attracted considerable attention when exhibited in the Royal Institution in 1828. Purchased by the Institution for 50 guineas. Withdrawn from view owing to cracks in the sky. See Exhibited Works. See illustration, page 332.

THE TROSSACHS. 4 ft. 3 in. by 3 ft. 3 in. An umbrageous subject now much injured by bitumen. Bequeathed by Professor Pillans. Withdrawn owing to its condition.

LANDSCAPE COMPOSITION. 2 ft. 5 in. by 1 ft. 7 in. Presented by Mrs. Williams. Presently on loan to Sandeman Public Library, Perth. Is somewhat affected by bitumen.

TREES ON THE BANK OF A STREAM. 11 in. by 9 in. Upright. Bequeathed by Professor Pillans. Withdrawn owing to its condition.

WOODED AUTUMN LANDSCAPE. 11 in. by 9 in. Upright, on panel. A richly-wooded valley with stream; castle and figures in distance; tall trees in right foreground. Tenderly treated in beautiful greys. Purchased in 1905 from the Lockhart Thomson Collection. See Exhibited Works.

Kelvingrove Corporation Art Galleries, Glasgow

LANDSCAPE—SKETCH. $8\frac{1}{4}$ in. by 7 in. An upright on canvas glued on board. A richly-toned landscape with steep bank on left, and a stream flowing past its base and spanned by a bridge. Ewing Collection.

RIVER SCENE. 15 in. by $9\frac{1}{2}$ in. On near right bank a falconer with falcon; beyond the river are houses. Smellie Collection.

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LANDSCAPE. 19 $\frac{1}{4}$ in. by 13 $\frac{3}{4}$ in. Supposed to be in part composed from scenery in the vicinity of Gleneagles, Perthshire. A stream flowing through woodland scenery and crossed by a single-arched bridge over which a man drives cattle; hills in distance. Brilliant in tone. Presented by J. C. Arnot, Esq., in 1903.

Art Gallery, Aberdeen

LANDSCAPE. 3 ft. 4 in. by 2 ft. 4 in. A view with large tree in corner of foreground and rocks and stream near other corner; two figures in central foreground; distant hills and cloudy sky. Presented to the Gallery by Mrs. Duthie of Cairnbulg. Withdrawn from exhibition owing to its ruinous condition.

National Gallery, London

LOCH-AN-EILAN, ROTHIEMURCHUS, INVERNESSSHIRE. 4 ft. 4 in. by 2 ft. 10 in. Mountainous landscape with foliated foreground and view of a lake with castle. Painted in 1835 and presented by the artist as a wedding gift to his sister-in-law, Mrs. Ann Thomson, by whom it was bequeathed to the Gallery in 1864. Described by Sir Walter Armstrong as a wholly unworthy example of the artist. Removed from exhibition, partly because of want of space and partly because of its bituminous condition.

Victoria and Albert Museum, London

DUDDINGSTON LOCH—WATER-COLOUR. 8 in. by 5 in. Appears remarkably "modern" in feeling and treatment as compared with neighbouring early English water-colours. Shows the slopes of Arthur's Seat with a view of the Loch fringed by dark trees.

Walker Art Gallery, Liverpool

TANTALLON CASTLE. 3 ft. 2 $\frac{1}{2}$ in. by 2 ft. $\frac{3}{4}$ in. Castle on left, middle-distance, promontory against thundery sky; a turbulent sea lit by sunshine in middle-distance; figures pulling

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boat inshore. When exhibited on loan from the author at the 'Select Exhibition of Early British Masters' at Manchester in 1906 this work received high critical praise. Purchased from the author in 1906. Formerly in the collection of the late Lord Young, Edinburgh. The Walker Art Gallery is the first English gallery to acquire by purchase an adequate example of the Scottish master. See Exhibited Works. See illustration, page 200.

City of Manchester Art Gallery

CRAIGMILLAR CASTLE. 2 ft. by 1 ft. 6 in. Trees in left foreground, with two boys fishing in river; castle on central hill above wooded middle-distance; a distant prospect with glimpse of sea; a cloudy sky. At one time owned by Mr. James Brougham, by whom it was lent to the Leeds Art Exhibition of 1875; afterwards in possession of Mr. Kidson Swales. Lent to the Gallery in 1914 by the late Mr. Roger Oldham, and recently presented by his widow to the permanent collection. See Exhibited Works.

His Grace the Duke of Buccleuch and Queensberry, K.T., Bowhill, Selkirkshire

BRODICK CASTLE—ISLAND OF ARRAN. 2 ft. 8½ in. by 2 ft. 3½ in. Upright. Old Scotch firs in left foreground with two seated figures; a range of distant hills and lofty cloud-wrapped pointed mountain; the castle on rising ground towards right. Painted in 1837. See illustration, page 237.

DOUNE CASTLE. 23½ in. by 17½ in. The castle on height to left, with range of distant hills; water near foreground with two figures; a cloudy sky freely laid on.

NEWARK CASTLE—ON THE YARROW. 2 ft. 8½ in. by 2 ft. 3½ in. Upright. Scene of opening passage of 'The Lay of the Last Minstrel.' The castle stands on a wooded bank, the River Yarrow below; trees on left with figures. See Exhibited Works. See illustration, page 259.

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TOWER ON CLIFF. $23\frac{1}{2}$ in. by $17\frac{1}{2}$ in. Ruins on cliff to left with sea on right.

RAVENSHEUGH CASTLE. 5 ft. 3 in. by 3 ft. $5\frac{1}{2}$ in. Castle on eminence to right; sea with distant shipping; a feature of the work is the finely-composed cloudy summer sky. Foreground is badly bituminous. Commissioned through Sir Walter Scott in 1832. See illustration, page 364.

GLEN OF ALTNARIE, MORAYSHIRE. 2 ft. $8\frac{1}{2}$ in. by 2 ft. $3\frac{1}{2}$ in. View of a narrow thickly-wooded glen with waterfall; brilliant sky with white clouds. See Exhibited Works.

INNERWICK CASTLE. 2 ft. $8\frac{1}{2}$ in. by 2 ft. $3\frac{1}{2}$ in. Trees to left; water at foot of rock to right upon which the castle stands; distant blue-grey hills; bright sky with white clouds. See Exhibited Works.

LANDSCAPE WITH RUINED TOWER. 19 in. by $13\frac{3}{4}$ in. A strong broadly-handled landscape with ruined tower and buildings to right and distant hills; trees in right foreground, with water and figure in red dress.

EDINBURGH FROM INVERLEITH HOUSE. 6 ft. $11\frac{1}{2}$ in. by 3 ft. $5\frac{1}{2}$ in. A panoramic view of the city, embracing Arthur's Seat, Salisbury Crags, the Castle, and other points of interest. Groups of trees to left and right of foreground. Commissioned in 1837. See Exhibited Works.

LANDSCAPE. $18\frac{1}{2}$ in. by $13\frac{1}{2}$ in. Tower on rising ground to left; distant hills and foreground water; general grey-green tone.

LANDSCAPE WITH OLD TOWER. $18\frac{1}{4}$ in. by $13\frac{1}{2}$ in. The tower on left middle-distance hill, with water; hills beyond; one standing and one seated figure in left foreground.

LANDSCAPE. 17 in. by 12 in. On panel. A hilly landscape with foliage and two seated figures in right middle-distance.

The fore-named pictures occupy the walls of the fine dining-hall, planned in 1817, and certain of them appear to have been commissioned for the spaces they fill. Here also is Raeburn's painting of Sir Walter

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Scott with his dog 'Camp.' The succeeding works, excepting the last six, are hung on the staircases at Bowhill.

FAST CASTLE. 3 ft. $5\frac{1}{2}$ in. by 2 ft. $4\frac{3}{4}$ in. As seen from the landward side. Treated in golden greys; a cloudy sky and dark water; sheep in foreground. Similar to the picture in possession of Sir J. H. A. Macdonald, Edinburgh. Acquired March 1845.

HILLY LANDSCAPE WITH WATER. 4 ft. 4 in. by 2 ft. 10 in. A pale golden-grey scheme with deep shadows; treated in big simple masses. Said to be a view in Arran.

LANDSCAPE. 3 ft. $1\frac{1}{2}$ in. by 2 ft. 1 in. Said to be in Glen Sannox, Arran. A dark tarn enclosed by high sombre hills; blue sky with white clouds; two figures on left foreground rock.

LANDSCAPE. 2 ft. $5\frac{1}{2}$ in. by 2 ft. $\frac{1}{2}$ in. Upright. A rugged hilly landscape with river; sky flecked with fleecy white clouds.

LANDSCAPE NEAR LOCH LONG. 19 in. by $13\frac{3}{4}$ in. Lonely Highland scene in golden greys and siennas; waterfall in foreground.

LANDSCAPE. $18\frac{1}{2}$ in. by $13\frac{1}{2}$ in. Autumn scene with river near foreground and touch of blue distance beyond wooded middle-distance.

GLEN SANNOX, ARRAN. 2 ft. $5\frac{3}{4}$ in. by 1 ft. $7\frac{1}{2}$ in. Upright. A wild and broken landscape with high hills and rugged tangled growths; rolling clouds enveloping hills; the conical top of Goatfell showing above clouds. Vigorously painted.

LANDSCAPE. $18\frac{1}{2}$ in. by $13\frac{1}{2}$ in. With round tower on hill to left.

LANDSCAPE. 7 ft. $9\frac{1}{4}$ in. by 4 ft. 9 in. A large and in some respects a powerful work but in ruinous condition. Castle buildings and water in middle-distance; three trees in left foreground against dark distant hills; deep blue sky with massive cream-white clouds.

VIEW IN ARRAN. $23\frac{1}{2}$ in. by $17\frac{3}{4}$ in. Rich foliaged landscape with waterfall and river; a mountainous distance seen

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between left and right foreground trees and above foliated rocky foreground; two figures on foreground rock. Very truthful in colouring. See Exhibited Works. See illustration, page 248.

LANDSCAPE. $19\frac{1}{4}$ in. by $13\frac{3}{4}$ in. An autumn evening effect with distant conical hill; a tower in nearer distance, a river, and trees in left foreground.

LANDSCAPE—MOONLIGHT. 2 ft. $5\frac{3}{4}$ in. by 1 ft. 8 in. Tower on farther hill on left seen between massive foreground trees and reflected darkly in water; distant indigo hill; sky in luminous greys. Big and simple in treatment and beautiful in colour and tone.

LANDSCAPE IN ARRAN. 19 in. by $13\frac{3}{4}$ in. A coast scene with tower on left central rock: broadly treated in warm green and sienna greys; rich effect.

LANDSCAPE. $11\frac{1}{4}$ in. by $7\frac{3}{4}$ in. With hills, trees in middle-distance, and a glimpse of water; the general tone, pale sienna and blue greys.

EILDON HILLS. $11\frac{1}{2}$ in. by 8 in. Ruins on middle-distance eminence with wooded banks reflected in water; the distant hills treated in pearly blues and sienna greys; a foliated foreground with white horse and rider on winding road. Painted with juicy and forcible brush in rich autumnal tints. The work has been called "a little gem."

CLOUDY MOONLIGHT VIEW. 19 in. by 14 in. With water, buildings, and dark hills. Acquired April 1846.

VIEW OF DUDDINGSTON CHURCH AND LOCH. $18\frac{1}{2}$ in. by $13\frac{3}{4}$ in. Grey morning effect, the sky streaked with orange.

LANDSCAPE. $18\frac{3}{4}$ in. by $13\frac{1}{2}$ in. Castle on rock, with water; figure in red in foreground.

LANDSCAPE WITH TREES AND WATER. $7\frac{3}{8}$ in. by 6 in. This and the next work are hung in the smoking-room at Bowhill.

LANDSCAPE. $6\frac{3}{4}$ in. by $5\frac{3}{4}$ in.

LANDSCAPE. $18\frac{3}{4}$ in. by 15 in. In very ruinous condition. Hung in steward's room.

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LANDSCAPE. 18 $\frac{1}{2}$ in. by 17 $\frac{1}{8}$ in. Round tower on left hill ; water, trees and figure. This and the two succeeding works are hung in the private apartments at Dalkeith Palace.

LOCH LOMOND. 13 in. by 9 $\frac{3}{4}$ in. Rocky hills with water and boats ; woman and child in left foreground.

DUNURE CASTLE. 3 ft. 1 $\frac{1}{2}$ in. by 2 ft. 1 $\frac{1}{2}$ in. Castle on central projecting headland, with nearer cliffs and sea-gulls.

The Right Hon. the Earl of Stair, Oxenfoord Castle, Midlothian

GLEN FESHIE. 5 ft. 3 in. by 3 ft. 6 $\frac{1}{2}$ in. A fine richly-wooded landscape with pearly-blue and grey-green hills over which shadows pass and thin mists descend ; above is a bright blue sky with cream-white cloud ; in foreground a fine old Scotch fir and other trees and tangled growths ; a herd of deer pauses in the half-light of nearer middle-distance. There is beautiful yet subtle contrast in the tone of the foreground, the deep olives of the middle-distance, the grey-blues of the hills beyond and the brilliant sky. No reproduction the author has seen does anything like justice to this excellent picture. Purchased from the artist, August 4, 1835, by John Hamilton, Eighth Earl of Stair. See Exhibited Works. See illustration, page 160.

CASTLE URQUHART. 4 ft. by 3 ft. Bathed in bright sunlight, Castle Urquhart, situated on a jutting promontory in the farther right middle-distance, is treated in pale golden greys against a mountainous background of pearly blues and greys ; the deep indigo of the broken waters of Loch Ness dashing in to the foreground rocks, upon which are seated two figures, the female in rich ultramarine jacket, effecting a striking contrast. A choice and admirable picture. See Exhibited and Engraved Works. See illustration, page 7.

TANTALLON CASTLE AND BASS ROCK. 4 ft. by 3 ft. An arresting feature in this work is the sky ; brilliant clouds roll up above promontory and castle and from horizon to zenith : the distant Bass, in grey-green tones, is set in a grey-blue sea, which

Thomson of Duddingston

darkens towards the foreground to deeper blues, and contrasts with the grey and golden yellows and greens of the middle-distance headland projecting from left. A laden boat, with mast, is in mid-sea, and figures are seen among rocks on left promontory. This picture is signed "Rev. J. Thomson."

LOUGH LARNE, IRELAND. 3 ft. 4 in. by 1 ft. 4 in. Painted with a full free brush; the sky, loch and distant mountains in pearly blues and golden greys effectively contrasted with the greens and autumnal tints of the wooded cliff on right and the tone of the newly-mown hayfield and nearer banks in left foreground. Purchased from the artist, June 20, 1832. See Exhibited Works.

ABERLADY BAY. 3 ft. 2 in. by 2 ft. 2 in. Similar to the National Gallery example, but, in certain respects, inferior to that work.

LOCH SCENE WITH DISTANT HILLS. 14 in. by 9 in. A quiet and tender effect, the greys and blues of the distance contrasting with the stronger foreground.

TREES, ROCKS AND WATER. 22 in. by 13 in. Upright. This broadly-treated composition of trees, rocks and water, with seated figure in red dress in foreground, was specially painted by the artist, at the request of Mr. North Dalrymple, for the ornamental dome-top frame in which it is inserted.

CRICHTON CASTLE, MIDLOTHIAN. 10 in. by $7\frac{3}{4}$ in. The light falls chiefly on the castle-crowned hill to left; there is a receding prospect of hill and vale in golden greys, greens and purples. Presented by the artist to Mr. North Dalrymple, January 12, 1828.

LANDSCAPE. 2 ft. 6 in. by 1 ft. 8 in. A lake and hill composition with sailing-boat on central water and figures near left foreground. Said to be a view of Loch Lomond or of Ben Venue. Inscribed on back: "Gained at the raffle, 1842."

GLEN OF ALTNARIE, MORAYSHIRE. $11\frac{3}{4}$ in. by $8\frac{3}{4}$ in. On panel. A richly-wooded autumnal glen with river; a beautiful grey-blue distance and cream-clouded sky. A most charming and attractive little work. Very true in colour and tone.

Thomson of Duddingston

TREE AND LAKE COMPOSITION. $6\frac{1}{4}$ in. by 5 in. Tall trees on farther bank of the lake, with glimpse of blue distance between. Inscribed on back: "Painted on paper by the Revd. John Thomson, and by him presented to Eliz. H. Dalrymple."

TURNBERRY CASTLE. 9 in. by 6 in. A drawing in sepia.

THE VALLEY OF THE GIRVAN. 4 ft. $4\frac{1}{2}$ in. by 2 ft. $9\frac{3}{4}$ in. A view of the Valley of the Girvan at Bargany with Ailsa Craig in distance. This work, much deteriorated, is at the Earl of Stair's seat at Bargany, Ayrshire.

HIGHLAND VIEW. 2 ft. 6 in. by 1 ft. 8 in. Upright. On panel. A waterfall and figures in foreground, with trees on left and right banks and clump of trees on central bank, between which is seen a bright prospect of upland and distant mountains. Similar to the smaller picture in the author's possession and to the oblong example of like size in Sir John Macdonald's Collection.

LANDSCAPE WITH TEMPLE. $18\frac{1}{2}$ in. by $14\frac{1}{2}$ in. A highly-finished, foliated landscape with round temple to left and man driving cows down pathway. Once catalogued and sold in an Edinburgh auction-room as the work of Richard Wilson, R.A.

Note.—I catalogue the last two works under reserve. I did not see them nor 'Lough Larne' upon a recent visit to Oxenfoord, and, owing to the present abnormal times, I have not been able to get further particulars before sending to Press.

I might mention that there was, and may be still, at Oxenfoord a copy by Mrs. Thomson of one of her husband's pictures, a small foliated and hilly landscape.

*Hon. Hew H. Dalrymple, F.S.A.Scot., Lochinch Castle,
Wigtownshire*

RUINED CASTLE. 2 ft. $3\frac{1}{2}$ in. by 1 ft. 11 in. Castle ruins on lofty headland overhanging a wild heaving sea; a sail in left distance and figures on foreground rocks; a tree projects from right foreground cliff; a stormy sky.

LANDSCAPE WITH TREES. $11\frac{1}{2}$ in. by 9 in.

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Miss Dalrymple, Elliston, St. Boswells

POOL ON THE FINDHORN. 2 ft. $5\frac{3}{4}$ in. by 1 ft. $7\frac{1}{2}$ in.

Purchased from the artist by Mr. North Dalrymple, July 25, 1832.

CRICHTON CASTLE. 10 in. by 8 in. Presented by the artist to Mr. North Dalrymple, January 12, 1828.

WOLF'S CRAG. 11 in. by 9 in. On panel. Also a gift from the artist to Mr. Dalrymple. Dated January 1, 1829.

BURLEIGH CASTLE, LOCH LEVEN. $18\frac{1}{2}$ in. by 13 in. On panel. Described as a fine landscape of Loch Leven scenery and referred to by the artist in a letter to Mr. North Dalrymple, quoted at p. 284. The date of the picture is September 11, 1831.

TEMPLE AT TIVOLI. $18\frac{1}{2}$ in. by 13 in. Presented by the artist; dated May 1, 1827.

TYNE POOL, WITH HUNTSMEN AND HOUNDS. 17 in. by $12\frac{1}{2}$ in. On panel. Also a presentation to Mr. North Dalrymple; the date is September 11, 1825.

DUNURE CASTLE. $11\frac{1}{4}$ in. by $7\frac{1}{2}$ in. On panel. Also a gift; the date, 1822.

These pictures were formerly owned by the late Hon. George Gray Dalrymple of Cleland. Miss Dalrymple being at present engaged in Red Cross work in France and her residence being closed, particulars of these works have not been obtainable.

*Lieut.-Commander Sir David Dalrymple, Bart., R.N.,
of Newhailes, Newhailes, near Musselburgh*

OLD HAILES CASTLE. 4 ft. 3 in. by 3 ft. 10 in. Upright.

The castle buildings prominently fill the nearer middle-distance, and at the right of canvas are some tall trees; the River Tyne flows in the foreground: there is a background of lightly cloud-encircled grey-sienna and grey-blue hills against a delicate blue sky with cream-toned cumulus clouds. Hailes Castle was until recently the Dalrymple seat: the property was sold, a few years

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ago, by the late Right Hon. Sir Charles Dalrymple, Bart., to the Right Hon. Arthur J. Balfour.

AILSA CRAIG. 4 ft. 3 in. by 3 ft. 10 in. At left is a high overhanging rock and on a lower part of the rugged promontory between this rock and the broken and precipitous "table-land" height to right appears a tower; a white-capped sea flowing inward breaks wildly against the bold rocky foreground rising on the right above the horizon line; the sky is heavily clouded and stormy: Ailsa Craig is seen in distance. Mistakenly described by another writer as a view of Tantallon Castle.

These pictures are let into the panelled walls of the library to right and left and above the fireplace.

*The Most Hon. the Marquis of Breadalbane, K.G.,
Taymouth Castle, Perthshire*

MORTON CASTLE, DUMFRIESSHIRE. 7 ft. by 5 ft. 6 in. The castle is situated on rising ground in right middle-distance against a range of partially mist-wrapped hills and under a clouded sky. Described as "a powerful work, meritorious in colour, and admired by every visitor to Taymouth Castle." See Exhibited Works.

*The Right Hon. the Earl of Rosebery, K.G., K.T., Dalmeny,
Linlithgowshire*

INCHGARVIE, FROM NEAR HEARNE POINT. 3 ft. 2 in. by 2 ft. 2 in. Beneath a placid morning sky the Island of Inchgarvie is seen in the hazy light which falls centrally across the picture. See Exhibited Works.

VIEW FROM DALMENY PARK. 3 ft. 1 in. by 2 ft. 1 in. A view from the park near the Forth looking towards Edinburgh, with Arthur's Seat, Calton Hill and the Castle in a fine grey-blue distance; Dalmeny House appears on the right among foliage. See Exhibited Works.

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The Earl of Rosebery personally assured the author that these works are the only examples by Thomson which are, or have ever been, at Dalmeny. Mr. Baird catalogues three works.

*The Right Hon. the Earl of Wemyss and March,
Gosford House, Haddingtonshire*

CARRON CASTLE. 9 in. by $6\frac{1}{2}$ in. On mill-board. A broadly-conceived and excellently-handled little work, fine in tone and true in colour. Much praised by Sir Walter Armstrong. Some large trees on right foreground bank where are two seated figures; the castle on foliated rising ground beyond water; a range of distant hills. Painted in 1839. A previous writer wrongly catalogues this work as a water-colour. See Exhibited Works. See illustration, page 58.

LANDSCAPE WITH CASTLE. $18\frac{1}{2}$ in. by $13\frac{1}{2}$ in. A rather dark but richly-toned landscape, with castle buildings on bank in middle-distance, and water at base; a group of trees on left and a few trees on right; figures in foreground. This work has never been exhibited in London as supposed by an earlier writer.

The Right Hon. the Earl of Home, The Hirsel, Berwickshire

LANDSCAPE. Said to be a fine example.

Note.—Owing to the owner's absence from home particulars of this work have not been available.

*The Right Hon. A. J. Balfour, M.P., Whittingehame,
Prestonkirk, East Lothian*

THE BERWICKSHIRE COAST. 7 ft. 11 in. by 4 ft. 11 in. (Canvas size, 8 ft. by 5 ft.) A large and in certain respects a unique composition. Rugged cliffs recede in grand perspective seawards. On a promontory in the hazy distance are discernible the ruins of Fast Castle, while yet farther off is seen the dim bulk of the Bass Rock. High on the left above the cliffs gloom

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gathering storm-clouds. The swish and swirl of the broken waters among the foreground rocks is finely realised. See illustration, page 288.

The Right Hon. Sir John H. A. Macdonald, G.C.B., LL.D., etc. (late Lord-Justice Clerk for Scotland), 15 Abercromby Place, Edinburgh

FAST CASTLE FROM BELOW. 3 ft. 4½ in. by 2 ft. 5 in. Perched on the summit of precipitous cliffs, the ruins of Fast Castle overlook the wildly-churning and broken waters, while a shaft of sunlight piercing the storm-clouds illumines distant St. Abb's Head and the farther tumultuous sea where ships labour in the storm. This masterly conception was formerly in Baron Hume's Collection. See Exhibited and Engraved Works. See illustration, page 30.

FAST CASTLE FROM ABOVE. 3 ft. 5 in. by 2 ft. 6 in. A view of the castle from the landward side, with a breezy prospect of ocean and receding cliffs and an admirably clouded sky. An airy and vital, and also dignified, conception in beautiful golden siennas and subtle blues and greys. From Baron Hume's Collection. See Exhibited Works. See illustration, page 336.

CONWAY CASTLE, WALES. 3 ft. 5 in. by 2 ft. 5 in. A stately work of fine qualities, the bold masses of the castle buildings being the central interest of the composition. Against a background range of hills, on jutting land bounded by water, rises the castellated pile: at left foreground trees grow to top of canvas and on the large boulders of the foreground youthful figures are seated or at play. From Baron Hume's Collection. See Exhibited Works. See illustration, page 44.

DUNLUCE CASTLE. 3 ft. 5½ in. by 2 ft. 5½ in. The castle is situated on a bold and massively-treated cliff on right; an excellently-delineated sea rolls shoreward, swirling and breaking against the foliated foreground heights and rocks, upon which figures appear. Treated under a cloudy tranquil sky, the work possesses a simple strength and dignity.

Originally gifted by the artist to Mr. W. J. Thomson, miniature

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painter, the picture was purchased from that gentleman, in 1835, by the late Mr. T. Elder MacRitchie, W.S., 4 Gayfield Square, Edinburgh, from whom it passed to his son, Mr. David MacRitchie, of Edinburgh, and Easter Lyne, Perthshire, who sold it about 1901-2.

See Exhibited Works. See illustration, page 172.

A HIGHLAND VIEW. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $7\frac{3}{4}$ in. This has been suggested as a 'View in Wales,' but it is quite evidently a view in the Highlands of Scotland. A brilliant white-clouded sky and a fine sunlit prospect of rising ground and pearly-blue hills are seen beyond a clump of trees on farther rocky central foreground bank and trees on right and left, near which a waterfall descends into the river that runs past large foreground rocks where two figures are seated. A similar work of smaller size is in the author's possession.

CAMBUSKENNETH ABBEY. 3 ft. $5\frac{1}{2}$ in. by 2 ft. 5 in. A quiet morning sunlit prospect of the wooded Valley of the Forth from the Abbey Craig, with the Ochil Hills in the hazy distance against a pale golden horizon; the abbey buildings appear in the right middle-distance with a view of the Forth: two horsemen on winding road to left, figures and dog in central foreground, and man with cows to right on farther ground. See Exhibited Works.

ROCKY SHORE SCENE. 2 ft. 6 in. by 1 ft. $7\frac{1}{2}$ in. A rugged foreground and middle-distance of rock and cliff, with glimpse of distant sea and huge jutting misty headland somewhat like the headland of Dunluce Castle.

LANDSCAPE WITH FIGURES. $15\frac{3}{4}$ in. by $10\frac{1}{2}$ in. A foliated middle-distance bank against white-clouded sky; figure of warrior in foreground and rider on white horse on winding road to right.

LANDSCAPE WITH WATERFALL. $12\frac{1}{2}$ in. by $8\frac{1}{2}$ in. Trees to left and right of foreground with waterfall and river flowing between wooded banks; a blue mountainous distance and a cream-clouded sky. From Baron Hume's Collection.

CASTLE, TREES AND LOCH. 2 ft. 5 in. by 1 ft. $7\frac{1}{2}$ in. An enclosed loch in central middle-distance near castle on left wooded height; trees on nearer right bank; a hilly distance.

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STIRLING CASTLE FROM THE CARSE OF STIRLING. 3 ft. $\frac{1}{4}$ in. by 2 ft. 2 in. The castle on height in extreme right distance against a mountainous range; trees to left and right, and group of trees in central forepart of work with figures and water. See Exhibited Works.

INNERWICK CASTLE. 2 ft. $11\frac{1}{2}$ in. by 2 ft. $1\frac{1}{4}$ in. Two massive trees in left foreground, with figures and water; beyond, a wooded bank; the castle buildings on farther wooded rising ground against blue-grey distance. J. C. Wintour, A.R.S.A., had a liking for this work and had Sir John's permission to study it whenever he liked. From Baron Hume's Collection. See Exhibited Works.

TURNBERRY CASTLE. $9\frac{3}{4}$ in. by $7\frac{3}{4}$ in. A familiar rendering of the subject.

MOUNTAINOUS LANDSCAPE. 2 ft. $5\frac{1}{2}$ in. by 2 ft. $1\frac{1}{2}$ in. A foliated and tangled foreground and middle-distance in rich autumnal tints, with hilly and mountainous background in sienna, blues and greys. Described as a 'Scene in the Trossachs.'

SCENE IN WALES. 2 ft. $5\frac{1}{4}$ in. by 1 ft. 8 in. On panel. Figures on left bank and trees on right bank, river and waterfall between; hills slope up from right to left and then suddenly downward above foliated middle-distance. From Baron Hume's Collection.

FOLIAGED LANDSCAPE. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $7\frac{1}{2}$ in. Line of single trees from left to centre of composition, and, beyond, some water; a tower on rising ground against blue hills.

LANDSCAPE WITH LAKE AND CASTLE. 2 ft. $1\frac{1}{2}$ in. by 1 ft. $8\frac{3}{4}$ in. Castle buildings on foliated central middle-distance bank beyond a lake, on the nearer edge of which is a group of four cows; trees to left and right; a background range of hills; two seated figures in immediate foreground. From Baron Hume's Collection.

OLD MORTALITY. 2 ft. by 1 ft. 7 in. On panel. A distant conical hill-top and range of hills; scattered tombstones in foreground and white horse near right foreground. Evidently in the same district as the 'Martyrs' Tombs.'

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- ROSLIN. 3 ft. $1\frac{3}{4}$ in. by 2 ft. $1\frac{1}{2}$ in. Castle on central farther wooded height against pale sienna-grey and blue distance ; river running between foliated rocky height on left and sloping foliated heights on right ; three figures in foreground.
- A HIGHLAND RIVER. 2 ft. by 1 ft. $\frac{3}{4}$ in. A hilly and foliated landscape with river flowing centrally towards spectator.
- OLD MORTALITY. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $8\frac{1}{4}$ in. Similar to a previously-named example but with figure working on tombstone in central foreground.
- INVERLOCHY. 2 ft. $10\frac{1}{2}$ in. by 1 ft. $10\frac{1}{2}$ in. Extensive castle-towers and buildings in middle-distance on land jutting into loch, and dark hills beyond ; shepherd with dog in foliated foreground.
- LAKE WITH SHIPS. $12\frac{1}{2}$ in. by $10\frac{1}{4}$ in. Upright. A foreground with trees and figure ; an island or promontory in right middle-distance ; distant pale blue-grey hills.
- RIVER WITH FOLIAGED BANKS. 2 ft. $11\frac{1}{4}$ in. by 2 ft. 1 in. Dark pool in foreground ; foliated heights on right ; a white cloud appearing from behind trees in left distance.
- ROCKY LANDSCAPE WITH WATERFALL. 2 ft. $5\frac{1}{2}$ in. by 2 ft. $\frac{1}{2}$ in. Upright. Trees in left foreground and on rocky height in right middle-distance ; a waterfall, a river and distant hills.
- ROCKY SCENE WITH FIGURES. 1 ft. $10\frac{1}{2}$ in. by 1 ft. 5 in. Upright. Two figures in left forepart of canvas ; in background, heights to left and right crowned with trees ; dark clouds.
- STORM IN THE HILLS. 1 ft. $8\frac{1}{4}$ in. by 1 ft. $2\frac{1}{4}$ in. A hilly landscape, under storm effect, with waterfall to right.
- WATERFALL AT POWERSCOURT. 1 ft. 7 in. by 1 ft. $5\frac{1}{4}$ in. Upright. A waterfall in nearer distance and a river flowing between wooded banks towards spectator with two figures on left bank ; Sugar-Loaf Hill in the Wicklow mountain range in grey-blue distance. Powerscourt, which is in the vicinity of Enniskerry, near Dublin, and is the seat of Viscount Powerscourt, appears above foliated heights in farther right distance. A well-finished work of good colour.

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DUNLUCE CASTLE, ANTRIM. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $7\frac{1}{2}$ in.

Castle ruins on a promontory which runs from right to past centre of canvas ; light falls on water to left ; a cloudy sky.

OLD TREES AND ROCKY PEAK. 2 ft. $8\frac{1}{4}$ in. by 2 ft. $\frac{1}{4}$ in.

Upright. A wild Highland scene with large trees in left foreground and figure of warrior with helmet ; in central background a high rocky peak against a white-clouded sky.

TANTALLON CASTLE. 2 ft. $3\frac{5}{8}$ in. by 1 ft. 2 in. Ruins of

Tantallon on pale grey-green and grey-sienna cliff at left ; the Bass Rock in grey-blue tone against a warm freely-worked horizon.

CRICHTON CASTLE. $13\frac{3}{4}$ in. by $9\frac{3}{4}$ in. Three dark-foliaged

trees near right foreground ; the castle on left farther height, and a hilly distance beyond.

ROCK SCENE. $7\frac{1}{2}$ in. by $7\frac{1}{4}$ in. Upright, on panel. A

rocky and foliaged scene with river.

LANDSCAPE WITH RUINS. $7\frac{1}{4}$ in. by $5\frac{3}{4}$ in. Upright, on

panel. Ruins with Corinthian pillars at right, trees at left, a conical grey-blue hill in distance. Said to be at Tivoli.

ROCKY LANDSCAPE. $7\frac{3}{4}$ in. by $6\frac{5}{8}$ in. Upright, on panel.

Foliaged heights to left and right, and a tall tree near central foreground.

DOUNE CASTLE. 2 ft. $11\frac{1}{4}$ in. by 2 ft. $1\frac{1}{2}$ in. Castle

buildings in red-sienna golden tones on left central foliaged rising ground, and hills beyond ; a winding river to right and some cows.

CRICHTON CASTLE. 2 ft. $5\frac{1}{2}$ in. by 2 ft. $\frac{1}{2}$ in. Two large

trees and one shattered tree in right foreground ; ruins on height towards left against a red and yellow streaked evening sky.

EVENING LANDSCAPE. $15\frac{3}{8}$ in. by $7\frac{3}{4}$ in. A foliaged middle-

distance with tower against a range of blue-grey hills ; water in foreground.

BAMBOROUGH HEAD. $23\frac{1}{2}$ in. by $16\frac{1}{2}$ in. A dark white-

crested sea ; cliffs against a dark sky with lighter horizon : bold in conception.

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LANDSCAPE WITH POPLARS. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $11\frac{1}{2}$ in.

This is not by any means a characteristic work. Trees at right and left of foreground ; a lake with shipping ; in middle-distance a height with tower and some poplar trees near the base.

CRICHTON CASTLE. 2 ft. $5\frac{1}{4}$ in. by 2 ft. $\frac{1}{4}$ in. Upright.

Two large trees in right foreground which is separated by a winding river from the height, on which is situated the castle ; between and beyond the castle-crowned height on left and the foliated foreground on right is seen a distant hilly prospect against a sky with cream-white clouds. From the collection of David Laing, Esq., LL.D.

SCENE IN THE HIGHLANDS. $19\frac{1}{4}$ in. by $9\frac{3}{4}$ in. Upright, in "dome-top" frame. A waterfall and river between receding autumnal foliated and rocky banks ; a white-clouded sky.

FALLS OF TIVOLI, NEAR ROME. $21\frac{3}{4}$ in. by 16 in. Upright. A man in red jacket, and a woman seated and pointing, in immediate foreground, with trees at left ; a river and waterfall between hilly and foliated banks ; buildings on distant wooded eminence to right. Possibly composed from sketches by Andrew Wilson, R.S.A.

HIGHLAND LOCH SCENE. $23\frac{1}{2}$ in. by $19\frac{1}{2}$ in. A loch enclosed by "clumpy" sienna-brown and pearly blue-grey hills ; trees in right foreground and fallen tree-trunk in left foreground.

INCHGARVIE. $18\frac{1}{2}$ in. by 14 in. A tender hazy effect under a soft-clouded sky with warm horizon ; the Island of Inchgarvie in farther central-left distance ; a broken shore-line inclines towards left foreground with trees and figures ; a boat with three figures is in mid-sea, and some distant sails against a hilly distance. From Baron Hume's Collection. See Exhibited Works.

LANDSCAPE, AFTER KARL DU JARDIN. 22 in. by $18\frac{1}{2}$ in. Upright. A conical hill against cream-white clouds ; in right foreground near a tree a man leading a white horse and passing a woman on brown horse. From Baron Hume's Collection.

DARK RIVER SCENE. $17\frac{1}{2}$ in. by 13 in. Trees in right-central foreground and at left ; beyond a river rise dark hills with white clouds appearing against left-central declivity.

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CAERLAVEROCK CASTLE. $19\frac{1}{2}$ in. by $13\frac{1}{2}$ in. Showing a part only of the castle, the right side of the frame cutting through the castle buildings : a boat with three figures near foliated foreground bank ; a hazy blue and pale yellow distance and a cream-clouded sky ; reeds grow above water in foreground. See Exhibited Works.

LANDSCAPE WITH KEEP AND COTTAGE. 2 ft. $5\frac{1}{2}$ in. by 2 ft. $\frac{1}{2}$ in. A tall square keep on right-central rising ground with cottage on lower ground to left of keep ; a broken and undulating landscape with river, and a background of blue-grey and pale yellow hills under a thundery sky ; large tree near left foreground and two figures, the one seated in blue dress and red vest, on rocky bank in central foreground. Said to be a view of Boyne Castle, Ireland, but it bears a strong resemblance to Newark Castle.

HAWTHORNDEN, LOOKING WEST. $13\frac{3}{4}$ in. by $11\frac{3}{4}$ in. Trees to right and left with a red-cloaked figure beneath tree at left ; Roslin Castle and Carnethy are seen in distance.

ROSLIN CASTLE. $11\frac{3}{4}$ in. by 9 in. Pointed buildings on central bank and a river between foliated banks.

OLD MORTALITY. $18\frac{1}{2}$ in. by $13\frac{1}{4}$ in. Similar in intention to the other examples in this collection but with cattle and some buildings in right middle-distance.

TEMPLE OF THE SIBYLS. 4 ft. 3 in. by 3 ft. 1 in. Temple ruins on left height and a hilly range in right distance. From the collection of Baron Hume, by whom it was catalogued as a copy of a picture by Salvator Rosa in possession of Mr. Scrooper.

HIGHLAND LOCH SCENE. 4 ft. $6\frac{1}{2}$ in. by 3 ft. 4 in. A hilly and mountainous Highland landscape with loch ; a road winds past large trees in right foreground : there is a fine feeling especially over the left of the high distant mountainous background where smoke rises.

LANDSCAPE. 6 ft. by 4 ft. 4 in. A great boulder-like rock in left middle-distance ; a large tree near right foreground with figures ; a river, a hilly distance and a cloudy sky.

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*Sir George Macpherson Grant, Baronet, Ballindalloch Castle,
Ballindalloch*

LANDSCAPE. 2 ft. $1\frac{1}{2}$ in. by 1 ft. $8\frac{1}{2}$ in. A scene with waterfall ; probably in Glen Feshie.

Sir Charles E. Adam, Baronet, Blair-Adam

VIEW OF MONUMENT IN BLAIR-ADAM GARDENS. 2 ft. 1 in. by 1 ft. 9 in.

Lady Gordon Cathcart, Cluny Castle, Inverness-shire

DUNBAR CASTLE. 19 in. by 17 in. The castle at left ; four fishing-boats out at sea, and distant rock ; fine cloud effect.

LOCH SCENE. 2 ft. 6 in. by 1 ft. 8 in. Two old trees in foreground and figures of rod-fishers ; in the background, a crofter's dwelling and some high rocks ; a small fishing-boat under sail on the loch.

*H. T. N. Hamilton Ogilvy, Esq., of Biel and Archerfield,
Biel House, Prestonkirk, East Lothian*

ISLAND OF FIDRA. 7 ft. by 3 ft. 6 in. Islands rise from a dark white-ridged sea which breaks in a swirl against rocks on left where are figures. The sky, an excellent feature, is truthfully treated in tender greys. See Exhibited Works.

INNERWICK CASTLE. 4 ft. 6 in. by 3 ft. A bold and striking presentment of the subject which, with variation of point of view, is in the artist's well-known style of treatment. This work is at Archerfield, by Dirleton. See Exhibited Works.

Colonel R. G. Wardlaw Ramsay, Whitehill, Midlothian

LOCH SCAVAIG. 7 ft. by 3 ft. 5 in. An expansive view of the loch with boats under sail, the peaked Cuchullin Hills, treated

Thomson of Duddingston

in fine greys, rising in the distance against a pearly-grey clouded sky. In nearer right middle-distance an overhanging rocky height with lofty pointed mountain behind; a cottage at base of the rocky height and two masted boats on shore near cottage; a rocky and sandy foreground circling round on right to central middle-distance ground, which projects into the loch. It is said that the artist considered this one of his best renderings of Loch Scavaig. Purchased in Edinburgh in 1852 by Lady Louisa Ramsay and presented by her to the Whitehill Collection. Previously sold in Liverpool in Mr. Clowe's collection.

SCENE IN GLEN LYON. 19 in. by 14 in. A hilly and mountainous landscape "delicately beautiful in tone."

THE SMUGGLERS. 19 in. by 14 in. Figures on a rock watching a small vessel out at sea. (Not now in the Whitehill Collection.)

The last two pictures were found rolled up in the artist's studio after his death and were purchased by Mr. Boughton, Duddingston, from whom they were acquired by the Marquis of Abercorn. They afterwards came into the possession of Mr. Edward Wood, and were bought from that gentleman by the present owner's father in 1859. Colonel Wardlaw Ramsay explained to the author that the last-named picture, 'The Smugglers,' when catalogued by Mr. William Baird, was not in his possession. The owner thinks it had been disposed of long before by his father.

Mrs. Fordyce Buchan, Oxendean, Duns, Berwickshire

LOCH KATRINE, FROM COIR-NAN-URISKIN. 4 ft. 11 in. by 3 ft. 2 in. A wild but sparkling and harmonious rendering of primitive Trossachs scenery. A broken and foliaged foreground bank sloping downward from near right top of canvas and, at centre of composition, past a centrally-pointed rocky hill which rises to left; between this bank and the rocky hill is seen a glimpse of the loch and beyond the loch a range of tenderly mist-touched hills with bright cumulus clouds above; water and small cascade in foreground. Purchased by the late Thomas John Fordyce Buchan, Esq., of Ayton House, Berwickshire. See Exhibited Works.

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This picture had a narrow escape when Ayton House was destroyed by fire in 1838. The greater part of the collection of paintings was saved, although a number of the works bear trace of the scorching they received. 'Loch Katrine' escaped undamaged and was removed to Kelloc House, Edrom, Berwickshire, in 1841. The picture is now at Oxendean, Duns. See "Hay," page 455.

Miss Duncan, 57 Colinton Road, Edinburgh

FAST CASTLE, FROM THE SOUTH. 4 ft. 3 in. by 3 ft. 3 in.

A powerful yet reticent work of fine colour. The simple outline of the massive cliffs on left tells effectively against the storm-clouded and impressive sky and dark brooding ocean; a gleam of light illumines the distant water, throwing the Bass Rock into relief. This masterly example was purchased by the owner's late father, Mr. Thomas Duncan. See Exhibited and Engraved Works.

His Excellency Sir R. C. Munro Ferguson of Novar and Raith (Governor-General of Australia), at Raith House, Kirkcaldy

DUDDINGSTON LOCH AND CHURCH. 2 ft. 3 in. by 1 ft.

5 in. A vista from a slope of Arthur's Seat, embracing North Berwick Law with Musselburgh in the middle-distance. The reflection on the Forth of the rising sun contrasts with the dark foliage near the margin of the loch. Painted for Mr. Munro Ferguson of Novar and Raith, the owner's grandfather.

Mrs. Crabbe, formerly Mrs. Hunter of Glenapp, Edinburgh

DUNLUCE CASTLE. 7 ft. 10 in. by 4 ft. 9 in. This grand

picture, once deservedly celebrated for its superb qualities of technique, colour and composition, is now hopelessly ruined by the action of bitumen and by repainting. Well-known Scottish artists and others who saw the work in its original condition have left on record their enthusiastic appreciation of its merits. In the composition the ruins of Dunluce appear on the summit of a

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massive and rugged promontory, and against a heavily-clouded sky, while a broken sea rolls shoreward and breaks in surf against the foreground rocks and wooded cliffs. It is said that the engraving by William Millar fails to give an adequate idea of the power and excellence of this notable work, before which George Paul Chalmers stood in enthusiastic ecstasy and wondering admiration. See Exhibited and Engraved Works.

A. W. Inglis, Esq., 30 Abercromby Place, Edinburgh

THE CASTLE ON A ROCK. $18\frac{3}{4}$ in. by $13\frac{3}{4}$ in. This work has been called "a romantic poem." Dramatic in feeling, of powerful chiaroscuro and striking contrasts, the composition shows a castle on a high and rugged rock-like hill treated in tones intensely deep against a sky massed with great white clouds: two figures on rocky foreground; sea-gulls flying round the castle-crowned height; a white sail on a jet sea against the blackening horizon. See Exhibited Works. See illustration, page 1.

FAST CASTLE, FROM THE SOUTH. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $7\frac{1}{2}$ in. On panel. High precipitous cliffs in middle-distance treated in pale warm greys and siennas; a grey-blue sea; a clouded sky. A quiet effect. Has a certain degree of resemblance to the artist's picture of Castle Baan.

LOCH CORUIK. $13\frac{1}{2}$ in. by 10 in. On panel. A secluded loch and mountain scene, reposeful in feeling and good in quality. A rocky foreground; a loch closed in by high pointed and rounded hills; a blue sky with white clouds. Handled in parts in short "square" impasto touches.

LANDSCAPE STUDY. $13\frac{1}{2}$ in. by $9\frac{3}{4}$ in. Large well-drawn trees in left foreground; a row of trees in middle-distance; a juicily-worked sky with white clouds. Harmoniously treated in greens, yellows and autumnal hues. See Exhibited Works.

LANDSCAPE WITH TREES. $11\frac{1}{4}$ in. by $8\frac{1}{4}$ in. On panel. Two trees near central foreground and two trees on farther right rising ground; between rising ground on right and high ground on left are seen a sloping and foliated middle-distance and a range

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of low hills against a freely-brushed-in sky. Rich in colour and handled throughout in a painter-like manner.

CASTLE ON THE IRISH COAST. 2 ft. 5 in. by 1 ft. 7½ in.

A rugged rocky foreground with pointed rocky elevation towards right, against the bold, massy, castle-crowned headland which on the right descends in a sheer drop to the sea; beyond and between the left side of the headland or promontory and the rugged and peaked cliffs and rocks at left of composition, in nearer middle-distance, the ocean stretches from the foreground to the horizon and to a distant blue cliff towards right; a bright, tenderly-treated, lightly-clouded sky. The castle buildings are pierced by arched openings. A strongly-managed work of good quality.

FOLIAGED LANDSCAPE WITH CASTLE. 9¼ in. by 7½ in.

Upright. An example of the artist's mature period; excellent alike in colour, quality and method. A large rock in left foreground, with seated figure near a river; to left and right are heights with trees; the castle, centrally placed, on distant foliated upland, with blue hills beyond; a clouded sky.

The two last-named works are at Loganbank, Milton Bridge, the owner's summer residence.

Present Owner Unknown

FAST CASTLE. (Dimensions uncertain.) A noble and powerful conception; massive and simple in line; vigorous and virile in treatment. Portrays a storm; the waves lashing against the towering cliffs; the sun breaking through a wild clouded sky upon a stern and desolate scene of water, rock and cliff. The illustration is not an adequate rendering of the original work. See Exhibited and Engraved Works. See illustration, page 184.

James Mylne, Esq., W.S., 10 Ainslie Place, Edinburgh

BAAN CASTLE. 3 ft. 2 in. by 2 ft. 2 in. The castle on promontory running from left to near centre of picture; a dark white-flecked sea and a heavy grey cloudy sky. Massive and simple in design, powerful yet reticent in feeling, and treated

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throughout in "grey" tones, this work has been declared to be one of the artist's finest and most typical productions, especially of his "grey" manner. See Exhibited Works. See illustration, page 122.

The Right Hon. Joseph Maxwell Scott, Abbotsford

FAST CASTLE. 3 ft. 5 in. by 2 ft. 5 in. A meritorious example of the artist's more notable renderings of the subject. The composition is similar to the example in possession of Sir John H. A. Macdonald, being a view from the landward side—"The view looks from the land down on the rugged ruins, a black sky and a foaming ocean beyond them." Presented by the artist to Sir Walter Scott. See Scott's letter, p. 298.

*Mrs. C. E. Stafford, Abbotsleigh, Church Road,
South Farnborough, Hants*

LANDSCAPE WITH RIVER AND VIADUCT. 22 in. by 15½ in.

Up a wooded valley, past a group of trees, and rising from behind a green-foliaged bank, are seen the arches of a viaduct over a river and also a tower-like erection; beyond is a peep of blue distance; a brilliant sky with cream-white clouds: a feature of the work is the play of light over the pale golden-greys and greens of the left bank. Like so many of the artist's works this picture is luminous in quality, with the more broadly-handled impasto and the detailed passages alike strongly put down. The picture came into possession of Mrs. Stafford a few years ago, after the death of her father, the Very Rev. J. Mitford Mitchell, D.D., Chaplain Royal, whose residence was at 39 Palmerston Place, Edinburgh. Dr. Mitford Mitchell informed the author that Sir George Reid, P.R.S.A., who painted his portrait, expressed a very high opinion of this work.

Mrs. Frank Gibson, 8 Chester Terrace, Regent's Park, London

STORM ON A SCOTTISH LOCH. 2 ft. 3 in. by 1 ft. 9½ in.

A storm-clouded sky and wild tossing waters breaking white-ridged towards the rock-bound shore, which sweeps round on

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the left towards low rugged promontories ; light falls on the farther waters and on a castle-crowned summit of the opposite precipitous shore, which is gradually lost in the louring gloom ; above and to the left of the castle-topped summit drift massive white clouds, relieved from the inky darkness of the surrounding sky. In parts colder in tone than the artist's frequent scheme of colour, the sea being treated in cool blue-greens and greys. "Painted with distinguished technical mastery." See Exhibited Works. See illustration, page 300.

*D. Croal Thomson, Esq. (of Messrs. Wallis & Company),
120 Pall Mall, London, S.W.*

HIGHLAND LANDSCAPE. 15½ in. by 11½ in. A truthfully-coloured and well-handled landscape depicting a rocky foreground with water, a foliated height on left and a wooded middle-distance, with a centrally-placed rock-ridged hill in distance. Painted with certitude and directness of touch throughout. This picture is initialled. See illustration, page 150.

*E. Knowles Corrie, Esq., 4 Chislehurst Road,
Richmond, Surrey*

SENWICK HOUSE, KIRKCUDBRIGHTSHIRE. 4 ft. by 3 ft. 2 in. Described as a landscape of merit in which the house is introduced as a subordinate feature in the composition and amid foliated surroundings. Painted in 1826 for Mr. Adam Corrie, then owner of Senwick House. A reference is made to the work at p. 285.

*Right Hon. J. Parker Smith, formerly of Jordankill, Partick,
near Glasgow, now of Linburn, Kirknewton*

DUNLUCE CASTLE. 3 ft. 1 in. by 2 ft. 1 in. The castle on promontory to left with mountain peaks rising behind ; a dark sea lit in distance ; some shipping ; a sky with rolling clouds : rich in colour. Believed to have been purchased from the artist by the present owner's grandfather.

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TANTALLON CASTLE. 3 ft. 1 in. by 2 ft. 1 in. With view of Bass Rock and North Berwick Law. The castle in pearly misty haze ; the sea in pale grey-blue tones, but dark below cliff, and breaking as if against a breeze on the nearer shore ; a figure in red jacket on foreground rock.

Miss Finlay, 15 Strathearn Place, Edinburgh

DUDDINGSTON. 2 ft. 5 in. by 1 ft. 8 in. A view of the wooded policies of Duddingston with a glimpse of the loch and a distant hill. Said to have been a favourite picture of the artist, who had it hung in the Manse. Afterwards in the possession of William B. Johnstone, R.S.A., who valued it at one hundred guineas. See Exhibited Works. (See Index to Exhibited Works.)

ST. ANDREWS BAY. 16 in. by 12 in. A breezy little work, the indigo of the turbulent sea dashing inward relieved by a sunlit distance where boats and fishing-yawls labour in the easterly wind : three fishermen on the shore haul in a boat ; ruins on cliff to right. See Exhibited Works. See illustration, page 270.

NEWARK CASTLE ON THE YARROW. $4\frac{3}{4}$ in. by $3\frac{1}{2}$ in. Water-colour. A brightly-toned and capable little sketch. The castle rises above foliage in middle-distance ; trees to left and right and water in foreground.

Mrs. Young, 6 Polwarth Terrace, Edinburgh

CASTLE CAMPBELL. 5 ft. by 3 ft. 2 in. The castle, embosomed in trees, on richly-wooded height ; a thickly-foliaged valley below : tangled growths, and decorative trees in left foreground, with figures ; a blue summer sky, flecked with clouds. A restful feeling pervades the work. See Exhibited Works.

*Miss Wilson (Grand-daughter of "Christopher North"),
29 Ann Street, Edinburgh*

DUNLUCE CASTLE. 18 in. by 14 in. A crisply-handled and delicately transparent picture, showing the carefully-drawn castle on a headland which juts from the right to beyond the

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centre of the canvas. Said to have been painted mainly at one sitting. See Exhibited Works. Referred to at p. 296.

*Donald Macdonald, Esq., Viewfield, Kilcreggan,
Dumbartonshire*

FAST CASTLE. 15 in. by 11 in. On panel. This little panel is remarkable for vigour and fluency in handling and for brilliant translucency in lighting. "Literally swims in a translucency of light." An arched cliff in foreground; a calm sea beyond, with castle on promontory on right. Formerly in possession of Dr. Frank Thomson, Glasgow, a nephew of the painter. See Exhibited Works.

*Rev. David Landsborough, LL.D., Henderson U.F. Manse,
Kilmarnock*

DUDDINGSTON LOCH. 2 ft. 1 in. by 1 ft. 9 in. Showing a portion of the loch in foreground, with a view of Duddingston Church. At the request of the owner's father, the late Rev. David Landsborough, D.D., minister of Stevenston, Ayrshire, Mr. Howe, the animal painter, painted several sheep and cows into the picture.

SMALL LANDSCAPE. 12 in. by 8½ in. A view in Glen Rosa, Arran.

This work, Mr. Landsborough explained to the author, was bequeathed by his father to another member of the family, now deceased, its present owner being to him unknown. Dr. Landsborough was also unable to give particulars of the picture. The author, however, traced the picture and found the owner to be Mrs. Margaret Stark, London. This picture is elsewhere catalogued under the present owner's name.

These two works, referred to at p. 336, were presented by the artist to Dr. Landsborough's father.

Professor D. J. Hamilton, 35 Queen's Road, Aberdeen

LOCH CORUISKIN, SKYE. 3 ft. 4 in. by 2 ft. 7 in. A view looking up the loch, with the Cuchullin Hills as a background:

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admirably renders the grandeur and weird gloom of the locality as it appears under certain atmospheric conditions : a rocky foreground, and middle-distance height rising at left ; across the loch are lofty pointed and jagged mountains ; between these mountains and the height in left middle-distance the loch passes round out of sight : a heavily-clouded sky. Purchased off the artist's easel in 1839 by the Association for the Promotion of the Fine Arts in Scotland for the sum of £60, and allocated by the Association to Mr. Gray, Aberdeen, who died in 1891. Acquired by Professor Hamilton in 1891. After Professor Hamilton's death a few years ago the picture came into possession of his son, Dr. Eric Hamilton, who is presently serving as medical officer in the Royal Navy. The work is at present in the care of Mrs. Mabel E. Hamilton, Boscombe Place, Boscombe, Hants. See Exhibited Works.

*J. Dalrymple Goldingham, Esq., Bradenham, West Cliff Road,
West Bournemouth*

CASTLE ON WOODED CLIFF. 3 ft. by 1 ft. 8 in. (approximate dimensions). The castle is situated on the edge of a high wooded cliff which juts from the right and which, with a cliff on the left, bounds a narrow inlet of the sea : between the cliffs a glimpse of the outer ocean is obtained. Described as a work of strong technique, fine colour and other excellent qualities.

Mrs. Goldingham's maternal grandmother was the widow of Mr. Morton Dalrymple, first cousin to the then Earl of Stair, and second wife of John Thomson of Duddingston. The picture was originally in the possession of Mr. James Strachan, who married Caroline Dalrymple, sister of Mr. Morton Dalrymple, and upon the decease of Mr. Strachan's second wife, about fifty years ago, the picture descended to the present owner.

*Robert West Napier, Esq., F.R.S.A., 132 Comiston Road
and 25 & 26 Bruntsfield Place, Edinburgh*

**MARTYRS' TOMBS IN THE BOG OF LOCH-IN-KETT, GALLO-
WAY.** 2 ft. 6 in. by 1 ft. 8 in. Sometimes called the 'Graves of
the Martyrs.' The scene has some resemblance to Glen Trool

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in the mountainous wilds of Galloway, about fifteen miles from Newton-Stewart. Poetical in feeling, strong in conception, and with passages of beautiful colour, the composition shows a foreground and middle-distance of rich browns, purple-greys and grey-greens, broken by shimmering pools of water; tombs in right foreground enclosed by a half-ruinous wall and by some ragged stunted trees; a figure of a shepherd in bonnet and red kilt seated with "covenanting manual" in left foreground; smoke from burning scrub in central middle-distance, a background of hazy pearly grey-blue and pale sienna-grey moor and hills "too full of colour to be grey and too pearly clear to be blue," and a brooding cloudy sky from which a faint shaft of sunlight strikes across "the Buchan" (?) upon the tombs in the foreground. Painted in 1826 or 1827.

This picture is sometimes confused with another rendering of the subject engraved by William Bell Scott. The picture engraved by Bell Scott was one essentially different in intention, treatment and composition; it gave a more open expanse of country and a more lofty and extensive range of hills, and cattle and sheep were introduced in the middle-distance. The whereabouts of this fine work is uncertain.

The subject is usually mentioned by writers on Thomson, among more recent writers by Mr. James L. Caw and Mr. W. D. McKay, R.S.A., who took notes on the picture for his book, 'History of Scottish Painting,' after the work came into the author's possession, and by Mr. Frank Gibson in an article on Thomson in the 'Connoisseur,' where the writer classes the work as a well-known and worthy example of the artist and describes it as "a most poetical work of a view up a glen with tombs in the foreground," but inadvertently gives the owner's name as Mr. R. R. Napier instead of Mr. R. W. Napier.

From the Lockhart Thomson Collection. See Exhibited and Engraved Works. See illustration, page 316. See 'Notes.'

LANDSCAPE WITH TOWER AND WATER. 16 in. by 12 in.

On panel. A round ruined tower on left hill at base of which is water; two seated figures on left foreground rock; a stunted tree-trunk at right foreground corner; a building and cows feeding on farther shore; a distant range of blue-grey hills. Synthetic in vision, poetical in feeling, rich and subtle yet strong and luminous

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in colour. Said to be a composition of Redcastle, Lunan Bay. (See Index to Exhibited Works.) See illustration, page 220.

FOLIAGED LANDSCAPE. $14\frac{1}{4}$ in. by $9\frac{3}{4}$ in. On panel. A rough tangled wooded scene with blue hill at left and a brilliant white-clouded sky ; vigorously painted in fine reticent grey-greens and sober autumnal russets. Critically esteemed a virile and masterly work. From the Glenlaggan Collection. See Exhibited Works. See illustration, page 350.

LANDSCAPE WITH ESTUARY. 13 in. by $9\frac{1}{2}$ in. Foliaged bank on right with two seated figures ; castle on left middle-distance headland ; shipping on the sea, with distant hills. A well-handled work of fine colour and quality. From the Lockhart Thomson Collection.

GRAVES OF THE MARTYRS. $17\frac{1}{2}$ in. by $10\frac{1}{2}$ in. Critically esteemed for its colour, technique and other qualities, and sometimes preferred to the artist's larger renderings of the subject. Depicts a more open landscape with farther hills and cattle in middle-distance. Marked by great truth and certitude of method. It is singularly complete to have been painted out-of-doors. From the collection of a Leith Bailie. See illustration, page 136.

LANDSCAPE WITH TREES AND WATERFALL. 19 in. by $14\frac{3}{4}$ in. On panel. Trees to right and left of foreground with central clump of trees on high rocky bank and waterfall at left ; a single seated figure on elevated foreground rock with water ; a distant sunlit upland and range of blue hills and a brilliant white-clouded sky. Similar to a larger picture in possession of Sir J. H. A. Macdonald. Formerly in the collection of Mr. William Allan of Glen, a well known art-collector.

DUNLUCE CASTLE. $11\frac{1}{2}$ in. by $8\frac{1}{4}$ in. On panel. A tenderly poetical and tranquil evening effect with soft sunlight striking upon the castle buildings on right brown-toned promontory and upon the farther sea ; three figures on foreground rocks and two figures at base of promontory.

EARLY MORNING LANDSCAPE WITH COWS. 19 in. by $14\frac{3}{8}$ in. On panel. Described as a rendering of Cambuskenneth Abbey, this restful and exquisite work is in many respects the

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artist's finest-known treatment of the subject. At the foot of a low rocky hill at left a tower-like building rises above foliage near some water, on the foreground bank of which are a reclining red-brown cow and a black cow, and farther to the right another cow near bushes and small trees; a hazy blue distance of upland and mountains; a delicate cloudless sky with pale yellowy horizon. Said to have been formerly in Dean Ramsay's Collection.

VIEW SOUTH OF EDINBURGH. $12\frac{3}{4}$ in. by $10\frac{1}{2}$ in. On paper, glued on panel. A powerful storm effect. Near left foreground a dark river flowing towards spectator and spanned by a single-arched stone bridge, over which there passes, with head bent to the gale, a rider on a white horse; in right foreground tall trees, swayed by the wind, rise above a bold rugged height, past and between which and the trees the road continues from the bridge; on the bank beyond the bridge are dark trees, and in a dull grey-blue and dark grey green-blue-black distance appear buildings and turrets and Arthur's Seat to left: from the central horizon a great black cloud rolls up to left top of panel and from behind the black cloud comes a glare of light which strikes upon the massed clouds to right. This study, it seems, was purchased by the late Mr. John Faed, R.S.A., at the sale of the artist's works in 1846; afterwards owned by Frank Holl, R.A., and thereafter for many years in possession of the late Robert Maclean, Esq., Advocate, Edinburgh. See illustration, page 210.

CASTLE ON HEADLAND. 19 in. by $14\frac{1}{4}$ in. On panel. Similar in composition to a larger picture in possession of Mr. J. Parker Smith of Jordanhill but under translucent evening atmosphere. This choice work is sometimes taken for "a view of Tantallon with the pointed summit of North Berwick Law appearing above and beyond the left, middle-distance, headland on which the castle is situated." The castle and cliffs are broadly brushed in in fine purple-grey and roseate tints, the pale yellow-golden sky, with purple-grey shaded clouds, is fluently laid on, and the still sea, with sailing-boats in hazy right distance, is rendered in like subtle tones: there are two figures on rocks in foreground near foot of cliff at left. From Lord Young's Collection.

TANTALLON CASTLE AND BASS ROCK. 10 in. by $8\frac{1}{2}$ in. On panel. Broad in conception and treatment.

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ABERDOUR—EVENING. 16 in. by 12 in. Dark mass of trees in left foreground and some trees towards right-centre ; man and woman seated in left foreground and cattle to right ; the sun, hidden by central-right foreground tree, setting above distant hills and shimmering on the waters of the Forth. Poetical in feeling.

DUDDINGSTON. 19 in. by 14 in. The loch with swans in right foreground ; church tower above foliage in middle-distance ; a receding undulating upland and a tender grey-clouded sky. Reposeful and delicate in feeling. Gifted to the author by Mrs. Isabella Lauder Thomson, grand-daughter of the artist.

VIEW NEAR DUDDINGSTON. $18\frac{1}{2}$ in. by 13 in. On panel. A view of the loch with distant prospect of Craigmillar and the Pentlands. Very true in colour and tone and quite evidently painted direct from Nature. See Exhibited Works.

CASTLE BY MOONLIGHT. 2 ft. 3 in. by 1 ft. 7 in. Upright. Castle buildings with rampart on rocky height, the topmost part of which only is shown, and a massively-clouded sky. Possibly a larger picture reduced.

LANDSCAPE WITH TREES. $7\frac{1}{4}$ in. by $6\frac{1}{2}$ in. Painted on waxcloth. Upright. Trees on left bank with winding road and rider on white horse ; a glimpse of water and distant blue hill. From the Lockhart Thomson Collection.

TURNBERRY CASTLE. 2 ft. $2\frac{1}{2}$ in. by 1 ft. 7 in. Original study for the Royal Institution commissioned picture.

LANDSCAPE WITH SEA—A SKETCH. 18 in. by $13\frac{1}{2}$ in. On panel. Rugged overhanging cliff on left with projecting tree against a stormy sky ; a distant headland with castle ; the sea and distance treated in cool blue-green tones. "Purchased at the artist's sale" inscribed on back of panel. Acquired from Mr. E. W. Dormer, Reading, in 1917.

ST. ANDREWS CASTLE. 2 ft. 2 in. by 1 ft. $6\frac{1}{2}$ in. On panel. Extensive castle ruins on long jutting headland with square building on nearer left rising ground ; a highlander, with tartans blown by the wind, and another figure in foreground ; a roughening sea with shipping, and a louring cloudy sky : a feeling of coming

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storm well expressed. Painted in strong impasto, but partially affected by bitumen.

ROSS (?) CASTLE. $13\frac{1}{4}$ in. by 10 in. On panel. A castle on island ; snow-capped mountains beyond. A slight study.

STUDY OF A FIR TREE. $15\frac{1}{4}$ in. by $10\frac{1}{2}$ in. Water-colour, upright. A strong and brilliant study.

SUNRISE. $14\frac{1}{4}$ in. by $9\frac{1}{4}$ in. Water-colour. Pale round sun rising beyond foliated distance ; river winding from middle-distance to foreground ; trees in left foreground.

FAST CASTLE. 8 in. by $5\frac{3}{4}$ in. In sepia. The castle on precipitous cliffs on left with distant view of the Bass Rock. Taken from the south. Collection of Sir Wm. Fettes Douglas, P.R.S.A.

BOTHWELL CASTLE. 8 in. by 5 in. Pencil drawing. A highly-finished foliated landscape with castle on distant rising ground, and a man driving cows in foreground. From Sir Wm. Fettes Douglas's Collection.

(See also "Lockwood," p. 451.)

Sam. Cook, Esq., Goldenhope, Largs, Ayrshire

CARRICK CASTLE. 2 ft. by 1 ft. 4 in. An airy and breezy picture. Dark rocks in right foreground and high cliffs immediately beyond, on a lower and projecting buttress of which, in middle-distance, stands the tall four-sided keep of Carrick Castle against an admirably clouded sky and distant receding cliffs ; a rough sea rolls shoreward and there is a boat under sail near the castle.

Stair M^cHarrie, Esq., Rephad, Stranraer

WOODED LANDSCAPE WITH WATERFALL. 20 in. by $15\frac{1}{2}$ in. Somewhat resembles a picture of approximate size in the author's collection. Two figures seated in foreground by a river which cuts across the canvas ; a well-drawn tree in right foreground, between which and a high rocky bank beyond, with waterfall at left and crowned by a clump of trees, is a vista of rising ground with castle ruins and a distant pointed mountain. From the Lockhart Thomson Collection.

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VIEW OF DENBIGH. 2 ft. $1\frac{1}{2}$ in. by 7 in. In a somewhat blistered condition. From the Lockhart Thomson Collection.

John Kelso Kelly, Esq., F.S.A.Scot., 105 Morningside Drive, Edinburgh

LANDSCAPE WITH DISTANT TOWER. 12 in. by $8\frac{1}{2}$ in. Late afternoon effect. Said to be a view near Hogg's home at Altrive. Tree at left with broken foliated foreground and water; a pointed hill in central distance and a tower in right distance; a clouded sky in dark greys and pale cream tones. Freely painted in the artist's mature manner. Formerly in the author's collection.

Mrs. J. Abernethy (formerly Mrs. Trotter), Bush, Milton Bridge, near Roslin

DUDDINGSTON WITH LIBERTON TOWER. $15\frac{3}{8}$ in. by $13\frac{1}{2}$ in. Upright, on panel. A fine silvery-toned wood scene with a distant glimpse of a tower: a large beech tree in central foreground with seated figure and another figure among trees in left middle-distance; the tower is seen on right through a break in the forest: treated in reticent autumnal tints; very true in colour. Purchased by Mr. Archibald Trotter of Bush, at an auction-sale in Edinburgh in 1862, for twenty guineas.

LANDSCAPE—A STORM. $22\frac{1}{2}$ in. by $18\frac{3}{4}$ in. Tree at left with branch sweeping towards centre of canvas and over a pointed rock; tree at central-right foreground near a rising rocky bank at right; a rocky foreground, distant grey-blue hills, and a heavily-clouded stormy sky. A good work in reticent grey-greens, greys and grey-siennas.

Robert Stewart, Esq., Kaimes Lodge, Corstorphine

DUNNOTTAR CASTLE. 3 ft. 2 in. by 2 ft. 2 in. This example, excellent in quality, beautiful in colour, and of fine technical mastery, is a rendering of Dunnottar under the glamour of evening light. The castle ruins, on a headland treated in lovely reticent neutral tones and in a method distinctly different

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from the artist's frequent massive treatment, appear on the left against a sky flushed with roseate hues and of pale golden yellows and exquisite greys. At left and right of foreground are tall richly-foliaged autumn trees and across the waters is a low range of pearly-grey hills softened in the evening haze. In left foreground is a seated figure, treated in admirable relationship to the landscape. Gifted to the owner by the late Mr. Lockhart Thomson.

W. M'Quhae, Esq., Rownhams, Southampton

BEN VENUE AFTER RAIN. 3 ft. $1\frac{1}{2}$ in. by 2 ft. $1\frac{1}{4}$ in. A view of Ben Venue with mist clearing away after rain. A foreground with slim tree towards left and a figure; in right middle-distance, jutting into Loch Achray, appear the familiar low wooded promontories; and beyond the loch with boat under sail towers Ben Venue partially enveloped in mist. See Exhibited Works. This work is referred to at pp. 341-43.

Mrs. Blackwood Porter, West Lodge, North Berwick

FAST CASTLE. 19 in. by $13\frac{3}{4}$ in. As seen from the landward side. Similar in composition to the larger work in possession of Sir John H. A. Macdonald but in a browner scheme of colour. See Exhibited Works.

HIGHLAND SCENE WITH WATER. $17\frac{1}{2}$ in. by 14 in.

LANDSCAPE SKETCH. 7 in. by $5\frac{1}{2}$ in. Hill, tree, and water composition with sheep; deep in colour.

LANDSCAPE SKETCH. $8\frac{1}{2}$ in. by $5\frac{1}{2}$ in. Blue mountains and white clouds.

Lady Macleod, Bellview, East Bay, North Berwick

DUDDINGSTON—MOONLIGHT. 2 ft. $5\frac{1}{4}$ in. by 1 ft. 7 in. On panel. The Curling House at right corner of foreground; the church tower showing above foliage; a distant view of

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Liberton Church and the Pentland Hills; the moon in sky reflected in the waters of the loch, a part of which is seen in right middle-distance.

LOCH SCAVAIG. 2 ft. $5\frac{1}{4}$ in. by 1 ft. 7 in. A view of the loch with bold foliated headland with tower; a waterfall at right and a dark river below; a distant range of cloud-capped hills.

A QUIET POOL. 14 in. by $10\frac{1}{4}$ in. On panel. A burn wends past a white cliff, near base of which is a deep still pool surrounded by foliage; a small bit of sky only is seen.

STUDY OF FOLIAGE. 9 in. by 9 in.

Charles Young, Esq., W.S., County Buildings, Ayr

LOCH CORUIK. 3 ft. $\frac{3}{4}$ in. by 2 ft. $\frac{3}{4}$ in. On a long rock-ridged and foliated promontory, which from the left juts into the loch, are the ruins of castellated buildings, and towering beyond is a range of lofty and precipitous mountains partly enveloped by rolling clouds. A man with fishing-net is on right foreground, some gulls are flying or at rest on a small water-girt rock at left, and a boat is under sail to right of promontory. For this attractive work the owner some time ago refused one hundred guineas offered by a well known Art Gallery.

LANDSCAPE WITH WATER. 3 ft. 4 in. by 2 ft. 6 in. A large tree near left foreground and some cottages in farther right foreground; a loch with foliated slopes and hills beyond.

CASTLE ON A PROMONTORY. 24 in. by 20 in. This work, which hung for many years in good condition in the owner's home in Edinburgh, has gone to ruin, owing to the action of local change of temperature upon the bitumen. Bituminous pictures often undergo this calamitous change.

INVERLOCHY CASTLE. 2 ft. 6 in. by 1 ft. 8 in.

These works were formerly in the collection of the owner's father, the late Lord Young, Edinburgh.

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*Formerly owned by the Right Hon. Lord Young,
28 Moray Place, Edinburgh*

DUNURE CASTLE. 2 ft. 11 in. by 2 ft. 2 in. The castle on farther rising-ground adjoining the sea is seen between trees on left and a group of trees on central bank ; water in foreground with cow. This meritorious work was sold in the sale of the late Lord Young's collection to an anonymous purchaser. See Exhibited and Engraved Works. See illustration, page 18.

Thomas Love, Esq., Bellwood Park, Perth

CARRICK CASTLE, LOCH GOIL. 24 in. by 20 in. The tall tower of the castle, situated on a low foliated and rocky promontory which runs into the loch from left to centre of the composition, rises against a distant pointed mountain ; between this mountain and another mountain on right the loch bends round out of sight ; a boat under sail is seen beyond the castle and a mastless boat is on shore near foreground rocks ; a blue sky with light clouds. Taken from a viewpoint opposite to that of the same subject in the possession of Mr. Sam. Cook, Largs. See Exhibited Works.

*Sir William Younger, Bart., Auchen Castle, Moffat,
Dumfriesshire*

BORROWDALE. 4 ft. 9 in. by 2 ft. 11 in. Dark foliage and trees in left foreground with bridge spanning water towards left centre, and receding from foreground, towards which advances a man with a grey and a brown horse ; in middle-distance, enclosed by rocky and rugged verdured heights, is a loch with towering cloud-encircled mountains beyond. "An exceedingly able and effective picture."

W. Stirling Home Drummond Moray, Esq., Abercairny, Crieff

GLEN NEAR LOCH KATRINE. 2 ft. 6 in. by 2 ft. 2 in. Upright. A narrow rocky and foliated glen with a burn running

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towards spectator ; blue hills in far distance and a high pointed hill at extreme left. Bought by the owner's grandfather, the late Henry Home Drummond, Esq., of Blair Drummond, from the Royal Institution Exhibition of 1828. See Exhibited Works.

G. R. Shiach, Esq., 1 North Guildry Street, Elgin

ROCKY COAST SCENE. 4 ft. 3 in. by 3 ft. 3 in. According to a label on the back, this depicts a scene described in Scott's 'Antiquary' and pictures Sir Arthur Wardour and Lady Isabel with Edie Ochiltree pointing to the sea and showing that they have been cut off by the tide, while distant figures on the top of the cliffs represent the rescuing party. Sir George Reid, P.R.S.A., thought so highly of this work that he confessed that if he had not been told that it was by Thomson he would have ascribed it to a more famous contemporary (Turner). Purchased ten or twelve years ago at an auction sale in aid of the Artists' Benevolent Fund.

*Very Rev. Provost R. Mitchell Innes, Dunachton House,
Inverness*

BASS ROCK—FROM THE LANDING-PLACE. 15 in. by 12 $\frac{1}{4}$ in. The bulky mass of the Rock fills the composition, against a cloudy sky ; on the nearer and lower part of the Rock are ruins ; rocks across foreground with figure at right.

ON THE FINDHORN—MORAY FIRTH IN DISTANCE. 2 ft. 6 in. by 1 ft. 7 $\frac{1}{2}$ in. Tree towards farther left foreground, and fields, wood, and scrub from foreground to middle-distance ; the river Findhorn flows from left side of the picture between land on right and wooded knoll on left to central right of middle-distance, towards the Culbin Sands and the distant Firth, beyond which is a range of hills.

These examples were formerly in possession of an aunt of the owner, Miss Dick Lauder, daughter of Sir Thomas Dick Lauder of Lauder House. Mr. Mitchell Innes, who from boyhood was familiar with the pictures at Lauder House, informs the author that he cannot recollect the

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following works catalogued by Mr. William Baird, and, in any event, cannot tell their present whereabouts :

THE MORAYSHIRE FLOODS—AN INCIDENT. 14 in. by 12 in. Depicts an incident described by Sir Thomas Dick Lauder when, during the Morayshire floods of 1829, the inn-keeper of Aberlour, Mr. Charles Cruickshanks, after bravely helping in the rescue of others, was swept away and drowned. The landscape by Thomson, the figures by Sir Francis Grant, P.R.S.A.

ARRAN FROM THE AYRSHIRE COAST. 20 in. by 10 in.

SCENE ON THE FINDHORN—A SKETCH. 11½ in. by 8 in.

MACNAB'S BURYING GROUND, ON THE DOCHART. 11½ in. by 8 in.

PENCIL STUDIES. Several by Thomson and a supposed portrait-sketch of the artist by Sir Thomas Dick Lauder.

Arthur Sanderson, Esq., 25 Learmonth Terrace, Edinburgh

URQUHART CASTLE, LOCH NESS. 3 ft. 5 in. by 2 ft. 6 in.
A picture of exquisite colour and other excellent qualities. Similar in style, treatment and composition to the example in the collection of the Earl of Stair at Oxenfoord Castle. See Exhibited Works.

After Mr. Sanderson's death, a few years ago, the picture was sold in Christie, Manson & Wood's Rooms, London.

*Sir Robert K. A. Dick Cunyngham, Bart., of Prestonfield,
Polefield, Cheltenham*

BORTHWICK CASTLE. 2 ft. 7 in. by 1 ft. 11 in.

CRICHTON CASTLE—A SKETCH. 13 in. by 12 in. On panel.

Both pictures, said to be good works, were purchased from the artist prior to 1834. Mr. Dick Cunyngham of the War Office, London, who expresses a warm admiration of the artist, tells the author that these

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pictures were sold some years ago after his father's death and he does not know their present whereabouts.

Canon M'Donald, St. Thomas' Priory, Arbroath

MOUNTAIN AND LOCH SCENE. 19 in. by 9 $\frac{1}{4}$ in. Presented to Canon M'Donald's father by Mrs. Dr. Dewar of Dundee, whose first husband was Frank Thomson, a son of the artist.

Mrs. John Smart, 15 Hillside Crescent, Edinburgh

MORTON CASTLE. 19 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in. This is said to be a study for the large picture at Taymouth Castle, which in certain respects it resembles. Purchased by the owner's late husband, Mr. John Smart, R.S.A., at an auction sale about the year 1875. Latterly owned by a daughter, Mrs. Martin Hardie.

Mrs. A. H. Turnbull, The Elms, Whitehouse Loan, Edinburgh

SCENE IN THE HIGHLANDS. 4 ft. 6 in. by 3 ft. A mountainous and wooded landscape with dark water in foreground, the Falls of Kilmorach descending the heights beyond. In a bituminous condition. According to a label on the back, the work was partly retouched by George Aikman, A.R.S.A., in 1886. Formerly owned by Robert Horne, Esq. See Exhibited Works.

Mrs. Henry Doig, 5 St. Mark's Place, Portobello

LANDSCAPE WITH WATER. 16 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in. On panel. A carefully and tenderly treated composition in fine golden and grey-green tones; the sky a clear luminous blue with just a rim of white cloud appearing over the farther foliage; a seated figure in carmine dress in right foreground.

Lady Thorburn, Kerfeld, Peebles

BASS ROCK. 3 ft. 5 $\frac{1}{2}$ in. by 2 ft. 5 $\frac{1}{2}$ in. The massive Rock fills the centre of the canvas, with North Berwick Law and

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Tantallon in left distance. Formerly the property of Lady Thorburn's mother, Mrs. Scott, Meadowbank, Duddingston. See Exhibited Works.

Henry Lumsden, Esq., Pitcaple Castle, Aberdeenshire

THE COVENANTERS' GRAVES. 3 ft. 1 in. by 2 ft. 4 in. The same subject as and, in its general features, similar to the artist's picture of the 'Martyrs' Tombs,' but differing in details and point of view and in certain respects in treatment. The foreground is differently treated from that of the 'Martyrs' Tombs,' being more rocky, while the figure is reclining on the ground with face and figure full towards the spectator, a shepherd's crook beside him, and there are some cows and sheep—the latter merely suggested—in the farther distance against what appears to be the water of a loch or tarn. The foreground is badly affected by bitumen. "Much admired when on exhibition in Aberdeen some years ago," this work is described as possessing many excellent qualities and as being impressive and poetical in conception. See Exhibited Works.

RAVENSHEUGH CASTLE. 3 ft. 1 in. by 2 ft. 4 in. A composition in which the castle on a dark cliff in the middle-distance is seen against a bright and clouded sky; with trees to right of foreground. See Exhibited Works.

MORTON CASTLE. 3 ft. 1 in. by 2 ft. 4 in. A stormy and rainy effect, the clouds drifting down upon the mountain beyond the rugged elevated ground in the middle-distance upon which stand the castle ruins; the foreground is broken and dark. Has some resemblance to the large example in possession of the Marquis of Breadalbane.

TANTALLON CASTLE. 3 ft. 1 in. by 2 ft. 4 in. A view of Tantallon painted with the artist's usual power, and in design somewhat similar to his other renderings of the subject, but the headland on which the ruins stand is lower than usual; the sea breaks in curling waves on the shore, and in the right middle-distance there is a boat under sail.

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All four pictures, of one size, were painted for Mr. Walter Fergus of Strathyre, Fifeshire, grandfather of the present owner. They were later in the possession of Mr. John Fergus, M.P. for the Kirkcaldy Burghs, and then of the County, an uncle of the present owner, and came into Mr. Lumsden's custody over forty years ago.

Mrs. James Parlane, Garthland, Victoria Park, Manchester

MARTYRS' GRAVES. 2 ft. 9 in. by 2 ft. 3 in. In the same locality as that of the 'Martyrs' Tombs,' but treated in a more uniform tone and differing in point of outlook and in composition. A large fallen tree-trunk is in the immediate foreground and upon this trunk is seated a blue-coated and hatless figure with back inclined towards the spectator; a few sheep are on the left upland; the light shimmers only on water in middle-distance; the hills are in dark blue-grey and brown and partly mist-enwrapped.

*Trustees of the late Mr. Colin J. Mackenzie, of Portmore,
Peeblesshire*

CUCHULLIN HILLS, LOCH SCAVAIG. 7 ft. 3 in. by 4 ft. 4 in.

A view of Loch Scavaig, with the Cuchullin Hills. Exhibited for some time on loan at the Museum and Art Gallery, Brighton, and previously at the Reading Art Gallery. This work, which is in a somewhat cracked condition, was included in the sale on March 22, 1918, at Christie's Rooms of the collection of paintings belonging to the late Mr. Mackenzie and was purchased by Mr. Peacock, art-dealer, London. In this collection were some fine works by Raeburn. Information of this picture was communicated to the author by the late Mrs. Mackenzie, Mortimer Lodge, Reading.

*Albert G. Sandeman, Esq., J.P. (formerly of Presdales,
Ware, Herts), Greylands, Bexhill-on-Sea*

AILSA CRAIG (?). 23 in. by 17½ in. The Ailsa Craig towers from a calm sea and against a heavily-clouded sky. The work is somewhat thin in feeling and method. At the recent sale of Presdales and its contents the picture was bought by Mr. Peacock, 46 Duke Street, St. James's, London. Also titled 'Bass Rock.'

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G. T. R. Wilson, Esq., Benarsen, Colinton Road, Edinburgh

ROSLIN CASTLE. 2 ft. by 1 ft. 8 in. On panel. The ruins of the castle, carefully delineated, appear on a wooded height in central middle-distance; a bit of blue distance on left; a river flowing between banks towards the spectator; decoratively arranged trees, with two finely-treated figures on rock in right foreground. A most satisfying picture of its class, fine in colour and ably painted.

CUCHULLIN HILLS AND LOCH SCAVAIG. 7 ft. 9 in. by 4 ft. 9 in. (approximate dimensions). The peaks of the Cuchullin Hills are a feature in the composition; an unsatisfactory detail is the formal line of the waves breaking on the shore.

These two pictures were allowed to remain at Restalrig House, the home of Mr. Wilson's mother, until her decease a few years ago, when they were sold, along with the Restalrig Collection of pictures, by Messrs. Knight, Frank & Rutley, auctioneers, Edinburgh and London. 'Roslin Castle' was acquired, it is said, by Mr. Crawford, manufacturer, Leith, and the 'Cuchullin Hills' by an Edinburgh antique and picture dealer.

W. L. Hendry, Esq., 8 Merchiston Park, Edinburgh

URQUHART CASTLE—EVENING. 3 ft. 4 in. by 2 ft. 8 in.

A near view of the castle on a pale-sienna-toned promontory against a background of high, dark hills; an evening sky with rolling clouds: broadly conceived and treated in rich browns, siennas, greens and purples. Painted on very rough canvas.

Dr. Haddow, Almond Bank, Bellahouston, Govan

DUDDINGSTON. 3 ft. by 2 ft. 4 in. A quiet evening effect under a clear cloudless sky, the general tone of the landscape rather dark: a group of sombre trees on the right, the church tower and manse beyond with a glimpse of the loch, and a stretch of sea in distance.

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*Major T. Douglas Brown, R.A.M.C., 12 Highburgh Terrace,
Glasgow*

LANDSCAPE. 19 in. by 15 in. On panel. A strongly-handled and forcible landscape but, in part, much darkened by bitumen. Dark foliated forest trees near left foreground; a red-cloaked figure near foreground water; a distant view of a castle on foliated upland, and a range of blue hills; a mass of freely-worked white clouds. Deep and rich in colour.

*Miss Paton (sister of the late Rev. J. A. Hunter Paton,
minister of Duddingston), Castlemount, St. Andrews*

LANDSCAPE. 20 in. by 14 in. Supposed to be a view of the environs of Craigmillar from the Manse of Duddingston.

LANDSCAPE. 10 in. by 6 in. A ruined castle with moat, and mist-laden hills beyond.

LANDSCAPE. 20 in. by 14 in. A wooded view with stream and hills.

Mrs. Elsie Thomson, Brackenhill, Murrie, Deeside, N.B.

TANTALLON CASTLE. 4 ft. 1 in. by 2 ft. 9 in. The owner describes this picture as similar to an example of smaller size in the collection of the late Lord Young, Edinburgh.

LANDSCAPE—SKETCH. $6\frac{1}{2}$ in. by $4\frac{1}{2}$ in. An evening effect.

Sir Archibald Campbell, Bart., of Succoth, Garscube, Glasgow

DISTANT VIEW OF ARTHUR'S SEAT. 2 ft. 6 in. by 2 ft. 1 in. Evidently a view from the shore beyond Prestonpans looking towards Edinburgh. Buildings and tall smoking chimneys in left middle-distance; Arthur's Seat above distant sea-line; some sailing-boats to right; an excellently-treated cloudy sky. A work of desirable quality and colour.

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COAST SCENE WITH CLIFFS. 3 ft. 3 in. by 2 ft. 2 in.

Not unlike in composition to the rendering of 'Fast Castle from below' in possession of Sir J. H. A. Macdonald, but differing in treatment. Some figures and wreckage in foreground.

VIEW ON THE BERWICKSHIRE COAST. 2 ft. 6 in. by 2 ft.

Similar in composition to the large example at Whittingehame.

The owner also possesses two drawings in sepia by Thomson after sketches by H. W. Williams.

Lady Cromer, Ardgowan, Greenock

LANDSCAPE. 3 ft. 4 in. by 2 ft. 8 in. Upright. A

waterfall, and a stream pouring down and through a steep wooded and rocky glen; hardly any sky visible. At Lady Cromer's London residence, 4 Loudoun Road, N.W.

Mrs. T. M. Chalmers Hanna, 7 Magdala Crescent, Edinburgh

LANDSCAPE—WATER-COLOUR. 12 in. by 7½ in. Trees in

right foreground; the tower of a castle appearing beyond trees and above foliaged bank on left; a distance of upland and plain. Exquisite in feeling, beautiful in tone, and of faultless technique, the colour scheme of this work, in reticent madders, siennas and neutral tints, is reminiscent of the earlier water-colourists. Probably acquired direct from the artist by a relative of Mrs. Hanna, Mr. Mackenzie, who had a taste for art and music and seems to have known Thomson. Mrs. Hanna's husband was a grandson of the celebrated Dr. Chalmers.

*Mrs. Isabella Lauder Thomson (grand-daughter of the artist
and daughter of Robert Scott Lauder, R.S.A.)*

LANDSCAPE WITH WATER. 16½ in. by 12¼ in. The

landscape and hills enveloped in a rainy mist; light falls on water to left; a dull sky. Described as a view of Duddingston Loch. Now owned by a son, Dr. Thomson of Dumbarton.

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FAST CASTLE. $18\frac{1}{2}$ in. by $13\frac{1}{2}$ in. On panel. As seen from above. Rocks and cliffs in grey-browns; a blue sea and placid sky.

TREE SUBJECT. 2 ft. $5\frac{1}{2}$ in. by 2 ft. $1\frac{1}{2}$ in.

MOUNTAIN, MOOR AND LOCH SCENE. 2 ft. 11 in. by 2 ft. 1 in. A loch scene with sombre cloud-enveloped mountainous background.

MOORLAND AND HILLS. 2 ft. $10\frac{1}{2}$ in. by 2 ft. $1\frac{1}{2}$ in.

LANDSCAPE WITH WATERFALL. 18 in. by $12\frac{1}{2}$ in. A solitary richly-coloured landscape with rocks, trees, hills and a waterfall at left.

LANDSCAPE. 2 ft. by 1 ft. 8 in. A hilly and foliated landscape with torrent rushing between boulders; wooded cliffs on right; two figures, one in red dress and one in blue.

CLASSICAL LANDSCAPE. 3 ft. 6 in. by 2 ft. 8 in. A classical composition with bay and temple on farther hill; a blue-mantled figure, painted in it is said by H. W. Williams, seated in foreground. In the Italian style.

LANDSCAPE—SKETCH. 17 in. by 11 in. On panel. A strong sketch of a castle on a rock, water, and cloud-wrapped mountain under a stormy sky.

ROCKY LANDSCAPE WITH WATERFALL—A SKETCH. 12 in. by 10 in. Upright, on mill-board. A vigorous sketch in rich umbers, blues and greys, showing foliated cliffs down which a torrent falls to a river; a seated figure with helmet and spear introduced at the right.

CHARCOAL SKETCH. 11 in. by 8 in. On grey paper. Trees in centre and at left; a turreted building.

Mrs. Lauder Thomson disposed of certain of the above pictures, or distributed them among relatives, after her removal, some years ago, from her former residence at Firth Cottage, 33 Morningside Road,

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Edinburgh. Mrs. Thomson also had a number of sketches in water-colour and other mediums by her grandfather and a few by her grandmother, Mrs. Thomson. Mrs. Lauder Thomson died in Edinburgh on April 26, 1918.

Miss Isabella R. Thomson (grand-niece of the artist), Miss Murray's Institution, Prestonpans

CAULDRON LINN, PERTSHIRE. 2 ft. $11\frac{1}{4}$ in. by 2 ft. $3\frac{1}{4}$ in. A deep Highland declivity with steep rocky hills with trees rising on either side and a background range of lofty mountains. The forepart much darkened by bitumen disturbs the tonal harmony of the work.

*Miss Annie C. Barnett, 3 Balmoral Crescent,
Crosshill, Glasgow*

DOUNE CASTLE. 2 ft. 5 in. by 1 ft. 9 in. A large well-drawn tree and smaller trees on clumpy bank near right foreground, and other trees at left; the castle-buildings, seen below the arching branches of the large foreground tree, rise into prominence above a wooded elevation beyond a strip of dark water; to the left of castle, distant blue mountain; in immediate foreground an old man, leaning on a staff, in conversation with elderly lady sitting. The tender feeling of evening pervades the work.

*A. H. Gracie, Esq., The Cot, Manor Road,
Jordanhill, Glasgow*

THREE TREES WELL, NEAR DUNDEE. $18\frac{3}{4}$ in. by $13\frac{3}{4}$ in. Three trees on bank at right, and three trees near water's edge at left; a river flowing between hilly and wooded banks towards rocky foreground; distant hills, and a clouded sky, treated with a full-flooded brush. This work, fine in quality and technique, was formerly in possession of a relative, the late Dr. Jamieson of New-castle, who got it from Mrs. E. Thomson, relative of the owner.

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Miss Logan, Tulliallan, Colinton, near Edinburgh

FAST CASTLE, FROM THE SOUTH. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $7\frac{1}{2}$ in. Cliff rises from left foreground and near the base is a pointed rock upon which are figures; the castle on lofty precipitous headland in middle-distance; the Bass Rock and shipping in right distance; a sky with clouds. Like so many others of the artist's coastal pictures this work is strongly handled, big and broad in feeling, and of fine colour.

Donald Fraser, Esq., 19 Forbes Road, Edinburgh

CARRON CASTLE. 13 in. by 11 in. On panel. Large tree on right foreground bank; the castle on rising ground beyond a loch; a range of blue mountains. Strongly handled and broadly conceived in a deep and rich colour-scheme of blues and greys and neutral browns; somewhat dark in tone. From the Lockhart Thomson Collection.

FAST CASTLE. 2 ft. by 1 ft. 6 in. A blue and white-clouded sky; a rough sea breaking against the castle-crowned cliffs on right: competently treated in pearly blues and greys and pale siennas. From Lord Young's Collection. See Exhibited Works.

Arthur Kay, Esq., 11 Regent Terrace, Edinburgh

LANDSCAPE. $18\frac{1}{2}$ in. by $13\frac{3}{4}$ in. On panel. Extensive embattled towers and buildings, treated in grey-greens and whity-greens, on low, rocky, jutting land in middle-distance; a masted boat at base of nearer rocky rising ground to left; on the sea a large sailing-boat under full sail in right middle-distance; a freely-worked sky.

*J. Dobbie, Esq. (formerly M.P. for the Kirkcaldy Burghs),
St. Colm's, Lennox Row, Trinity*

LANDSCAPE. $10\frac{1}{2}$ in. by 6 in. On panel. A composition with hilly and mountainous background and a loch; a high hill with stunted tree in left foreground.

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LANDSCAPE. 19 in. by 14 in. A quiet evening effect with freely-worked sky ; the distance in pale golden yellows and siennas ; foliage in pleasant green tones.

Alfred Lockwood, Esq., 5 Cecil Street, Manchester

GLEN ROSA, ARRAN. 3 ft. by 2 ft. 4 in. Upright. A wild, rugged, Highland view. Two large trees at right of rough, broken and rocky foreground and rising to near top of canvas ; other shattered tree at left ; a waterfall descending bare rocky height beyond—on a point of which are two small figures—into foreground pool : high on the left towers peaked Goatfell, and to the right are lower peaked mountains : a decorative composition, deep and rich in colour, and boldly handled. See Exhibited Works. This work has recently been acquired by the author.

*Frank H. Simpson, Esq., 18 South Inverleith Avenue,
Edinburgh*

RAVENS CRAIG CASTLE. 18 in. by $13\frac{3}{4}$ in. Between and beyond large trees in right foreground and closely-foliaged trees on left the castle towers are seen on a warm-toned headland against a deep blue sea and a clouded sky of fine pearly-grey quality. The colour scheme is very deep, rich and luscious and the paint is applied in an extremely fluid condition throughout the work, the sky being most vigorously rendered with a full-flooded brush.

DUNLUCE CASTLE. $21\frac{1}{2}$ in. by $15\frac{1}{2}$ in. Somewhat like the last-named work in richness of colour if hardly so free in method. The castle on a foliaged middle-distance headland against a warm clouded evening sky ; a sail on farther sea with distant hills ; a boat with figures near foreground. Condition unsatisfactory.

NEWARK CASTLE. 2 ft. $5\frac{1}{2}$ in. by 2 ft. $\frac{3}{8}$ in. A heavy tree on left high foreground bank with figures of man and woman near central foreground ; beyond a ravine with water Newark Castle is seen on foliaged hill on right and a cottage on lower ground to left of castle ; a background range of hills and a high

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chalky-grey mountain against a dark and grey clouded sky. Similar in certain features of the composition to a work in the possession of Sir J. H. A. Macdonald but much superior to that work in quality and force of handling.

LANDSCAPE WITH WATER. 13 in. by 8 in. On panel.

Trees on left high foreground bank with figures at base and at right a lower bank, with water between ; a distant castle with pointed mountain behind and hills and a stretch of water to right. Freely worked in rich greens, madders and purples ; the foreground water a fine note of colour.

LANDSCAPE WITH CASTLE AND SEA. $7\frac{3}{4}$ in. by $5\frac{3}{4}$ in. On panel.

The castle buildings appear on the central farther hilly and foliaged foreground, which recedes towards tall foliaged trees on right middle-distance rising ground ; beyond the castle towers and land there is a view of the ocean and a green-blue sky with creamy clouds. A tender and restful work in pensive grey autumnal tones, broadly conceived. From the collection of a Leith Bailie.

CAMBUSKENNETH. 3 ft. $11\frac{1}{4}$ in. by 2 ft. $3\frac{3}{4}$ in. Tall trees

in left foreground with road and rider on white horse ; on water near central foreground is a steamer with tall funnel and red flag ; in farther middle-distance Stirling Castle and the Abbey are seen, with windings of the Forth ; a distant range of hills beyond.

In this collection there are also two wash and chalk drawings, $9\frac{1}{4}$ in. by 6 in., one a scene with cliffs on left and boats to right, the other a view of rugged cliffs sweeping round from right foreground with rays of light from a dark sky striking on the distant water and partly lighting up the cliffs.

There was formerly in this collection a Landscape, 2 ft. $\frac{1}{4}$ in. by 1 ft. 7 in., with water between rocks in foreground and a waterfall at left, a horse and rider with dog on a winding road descending near right central middle-distance behind a cliff, with range of bluish mountains beyond.

*Herbert N. B. Richardson, Esq., 16 Merchiston Avenue,
Edinburgh*

LANDSCAPE WITH CASTLE. 2 ft. $5\frac{1}{4}$ in. by 1 ft. $7\frac{1}{4}$ in. A richly-wooded glen with river and fisher ; the castle embowered

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in trees on high wooded eminence to left ; a bright sky with white clouds. Is bituminous and has undergone restoration. Originally in the Lockhart Thomson Collection.

J. Edward Touche, Esq., 23 Mortonhall Road, Edinburgh

CULZEAN CASTLE. 2 ft. $1\frac{1}{4}$ in. by 1 ft. $7\frac{1}{2}$ in. The castle on a grey-blue headland which appears beyond the dark-wooded bank in nearer left middle-distance ; three men and a boat on shore towards left ; the sea treated in light grey-blue tones ; the lightly-clouded sky freely touched in.

Mr. Touche is related to the artist, being descended from the Ramsay family, Miss Ramsay having become Thomson's first wife.

R. B. Ranken, Esq., W.S., 8 Learmonth Terrace, Edinburgh

FAST CASTLE, LOOKING SOUTH. 4 ft. $\frac{1}{2}$ in. by 3 ft. $1\frac{1}{2}$ in. A stormy effect with rolling thundery clouds ; a special feature is the breezy feeling imparted to the work and the realistic motion of the turbulent waters swirling among the foreground rocks and against the cliffs on right ; light falls on the farther sea ; two figures on rocky foreground. Somewhat resembles in composition the work in Sir J. H. A. Macdonald's collection.

PASS OF KILLIECRANKIE. 13 in. by 8 in. A wild foliated pass.

LANDSCAPE. 10 in. by 8 in. On panel. A castle in middle-distance with water. Somewhat after the manner of the Roman School.

LOCH LOMOND. 23 in. by 15 in. Upright. A view of the loch with hilly and foliated surroundings.

Dr. Frederick Porter, 65 Morningside Road, Edinburgh

TURNBERRY CASTLE. 16 in. by 12 in. Similar to the larger versions of the subject.

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LANDSCAPE. 14 in. by 9 in. A richly-toned study with tree and water and distant hill.

Peter Begg, Esq., 5 Hermitage Drive, Edinburgh

LANDSCAPE. 20 in. by 10 in. On panel. Some water near foreground with a white cow reclining and a brown cow standing on middle-distance ground at left of water ; trees at left and a large tree near central middle-distance ; a foliated background and a hill rising from left to right ; a cloudy sky : a quiet late afternoon effect in tender reticent greys and autumnal russets. From the Lockhart Thomson Collection.

John M'Nicol, Esq., 1 Pentland Terrace, Edinburgh

GLEN LYON. 2 ft. by 1 ft. 8 in. Upright, on mill-board. A tall dark fir tree and other trees in left foreground with river ; beyond is a narrow waterfall descending lofty wooded and rocky heights which rise to near top of canvas, leaving only a strip of sky visible. Inscribed on back, evidently in Thomson's own hand : "Painted from sketches made in Glen Lyon, 1840."

Professor J. J. Laurie, 22 George Square, Edinburgh

LANDSCAPE. 9 in. by 7 in. On panel. Tower, tree, and water composition ; deep and rich in colour.

Professor Laurie, who was much about the home of his relative, the late Professor Pillans, brother-in-law of John Thomson, told the author that Professor Pillans had a very fine collection of pictures by Thomson. Some of these works are catalogued in this book under the names of the present owners.

*John A. Maconochie-Welwood, Esq., Kirknewton,
Midlothian*

DAILLY HOUSE, AYRSHIRE. $18\frac{1}{4}$ in. by $13\frac{1}{2}$ in. On panel. Purchased from a niece of the artist about 1879.

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LANDSCAPE. 19 in. by 14 in. Begun by Kilgour and finished by Thomson. Inscribed on back: "Begun by Kilgour."

Both pictures were formerly in possession of Mrs. Maconochie, 5 Doune Terrace, Edinburgh.

John C. Kennedy, Esq., of Dunure, Dunure House, by Ayr

DUNURE CASTLE, Ayrshire. Said to be an early work.

Not in good condition. Formerly in possession of the owner's father, Mr. F. T. A. Kennedy of Dalquharran Castle, Dailly.

Francis S. Hay, Esq., Duns Castle, Duns, Berwickshire

LANDSCAPE. 4 ft. 5 in. by 3 ft. 2 in. A ruined classical building tops a rocky eminence on left divided by a ravine from mountains on the right. Described in MS. catalogue as "A copy of Mr. Scrooper's picture by Salvator Rosa."

PORTRAIT LANDSCAPE. 2 ft. 11 in. by 2 ft. This is a portrait of Colonel William Hay of Duns Castle by Sir Francis Grant with landscape background by Thomson, showing a level moor with dark stormy sky. Supposed to have been commissioned by Colonel Hay, who seems to have been friendly with Thomson and was himself an artist of some ability.

THE TROSSACHS. This large canvas is the property of Mrs. Hay, *née* Miss Fordyce Buchan of Kelloc, and is elsewhere described. See "Mrs. Fordyce Buchan," p. 422.

Miss E. R. Christie, Cowden, Dollar

GLEN ALTRIVE. 23 in. by 17 in. A foliated foreground with large trees on right and left reaching to top of canvas, a hilly prospect beyond. Said to have been painted on the occasion of a visit by the artist to James Hogg, the Ettrick shepherd.

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Alexander P. Forrester Paton, Esq., Claremount, Alloa

VIEW AT DUDDINGSTON. 18 in. by 13 in. On panel.
Brilliant in colour, the deepest shadows of the distant and broadly-treated Pentland Hills touched with ultramarine.

WOODED LANDSCAPE. 14 in. by 10 in. Upright. Ably
and freely handled in rich luscious browns.

William Japp, Esq., F.P., Broomhall, Alyth

VIEW ON THE CLYDE. 13 in. by 10½ in. Supposed to be
a view on the Clyde, with Cadzow Castle on rising ground at
right and a waterfall descending near castle. Painted in 1833 and
purchased by Mr. Japp about 1866. Mr. Japp states that the
picture was "much esteemed by the well known connoisseur, the
late Sir William Stirling Maxwell of Pollok, M.P. for Perthshire."

*C. E. S. Chambers, Esq. (of Messrs. W. & R. Chambers,
Edinburgh), Dunkeld, Perthshire*

ON THE RIVER ESK. 3 ft. by 2 ft. 6 in. (approximate
dimensions). Described as a very fine view of the River Esk and
surroundings; much in the style of Claude, and possibly painted
about 1810. Another picture by Thomson, 'Waterfall in the
Highlands,' was formerly in the possession of Mr. Chambers.

J. T. S. Roberts, Esq., Drygrange, Melrose

LANDSCAPE. 6¼ in. by 5¼ in. Upright. Trees to right
and left; a stream in foreground; a horse and cart with man
approaching from middle-distance.

*Rev. J. Meyers Danson, D.D., Dean of Aberdeen and Orkney,
19 Bon-Accord Crescent, Aberdeen*

BEN LEDI. 2 ft. by 1 ft. 6 in. Callander Bridge is seen
over a stream in spate, Ben Ledi towering beyond.

Thomson of Duddingston

J. P. Robertson White, Esq., 80 Union Street, Aberdeen

LOCH KATRINE AND BEN VENUE. 23 in. by $18\frac{1}{2}$ in. A mountainous loch scene with boys fishing: trees at left, a rocky foreground, and wooded hills and mountain-range beyond. This work formerly belonged to Professor James Thompson, Belfast, and latterly to the Professor's son-in-law, Mr. Sydney Rudolph Christen of St. Imier, Brig-o'-Gairn, Ballater. The picture is believed to have been acquired by a great-uncle of Mrs. Christen, a Mr. Cunningham, who travelled much in Scotland during the first half of last century. It was purchased by Mr. J. P. Robertson White, a member of the firm of Messrs. Hunter & Gordon, Advocates and N.P.'s, Aberdeen, in 1907, and remained in his possession until his death not long ago at Aberdeen.

Miss Thompson, Carabinn, White House, near Belfast

OFF THE BERWICKSHIRE COAST. 2 ft. $5\frac{1}{2}$ in. by 2 ft. Described as a bold sketch of a great brown-toned cliff with dashing waves. Purchased at an auction sale of a deceased friend's effects in Ireland about thirty or forty years ago by the owner's late father, Professor Thompson.

Mrs. Hannan (grand-niece of the artist and daughter of the late Dr. Francis Hay Thomson), 2 Huntly Gardens, Glasgow

VIEW FROM NEAR PRESTONPANS. $18\frac{3}{4}$ in. by 13 in. On panel. Arthur's Seat on distant sea-line; a boat under sail in mid-sea.

LANDSCAPE. 2 ft. $4\frac{1}{2}$ in. by 1 ft. $8\frac{1}{4}$ in. On panel. A wooded and hilly landscape with water and figures.

Mrs. Hannan died a few years ago and these pictures are now the property of her husband, Colonel Hannan. A number of copies of Thomson's pictures by the late Dr. Francis Hay Thomson are at this address. Dr. F. H. Thomson frequently painted on wax-cloth.

Thomson of Duddingston

Family of the late Lockhart Thomson, George Street, Edinburgh

LANDSCAPE. 18½ in. by 14 in. A view with tower and water; streak of light in sky; dark in tone, and freely, even sketchily treated.

MOUNTAINOUS LANDSCAPE. 19½ in. by 14 in.

Mrs. James Thomson (descendant of the artist), Saxe-Coburg Place, Edinburgh

CLASSICAL LANDSCAPE. 3 ft. 6 in. by 2 ft. 9 in. A bay with a promontory on which are a circular building and foliage. Painted in 1834 and presented by the artist to the owner's late husband on the occasion of his marriage. Latterly, I believe, the picture was in possession of a relative, Mr. H. Stewart Wallace; formerly of 28 Ann Street, Edinburgh.

DUDDINGSTON LOCH. 18 in. by 13 in. With a view of Craigmillar and Pentland Hills.

The late Sheriff-Substitute J. R. Buntine

RAVENSHEUGH CASTLE. 3 ft. 1½ in. by 2 ft. ½ in. A tall tower of the castle rises near and above foliage on right, middle-distance, promontory; a clouded sky and distant cliffs; the sea rolls shoreward and breaks against foreground rocks. A work of good quality and execution. (Ravensraig Castle, near Dysart, on the Fife coast, is referred to in Scott's 'Lay of the Last Minstrel' as "Castle Ravensheugh" and is now generally called Ravensheugh Castle. The present work is sometimes titled Ravensraig Castle.) From the Lockhart Thomson Collection. See Exhibited Works.

KILCHURN CASTLE. 3 ft. 7½ in. by 2 ft. 5 in. A view from the meadow behind the castle, looking south: the hills that "circle the blue expanse" of Loch Awe are wrapped in a dreamy mid-summer haze: sketchily treated in a light scheme of colour and said to be the study for a larger picture at one time in posses-

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sion of Sir David Baxter. The canvas was found rolled up in the artist's studio after his death, and was stretched and framed after it came into the possession of his nephew, the late Lockhart Thomson, Esq., W.S., from whose collection it was acquired by the present owner.

Note.—Sheriff-Substitute Buntine was at one time resident in Great King Street, Edinburgh.

*General H. A. Cockburn, Esk Grove, Inveresk,
near Musselburgh*

LANDSCAPE. 13 in. by $8\frac{3}{8}$ in. On panel. A temple-like structure on eminence to left; trees at right and left of forepart of picture with water; a distant blue-grey hill, and pale-cream horizon. Believed by General Cockburn to have been purchased by his father from the artist, whom the General in his early boyhood days at Duddingston remembers to have seen. General Cockburn removed to Esk Grove from Duddingston some years ago.

It is not uninteresting to record that at Esk Grove there are some water-colour paintings by General Cockburn, a very large number of whose sketches of notable, interesting and picturesque places in India, a unique collection and the earnest and laborious work of many years, were lost during the Indian Mutiny.

*William Baird, Esq., F.S.A.Scot., J.P.,
Clydesdale Bank House, Portobello*

ROSLIN CASTLE. 21 in. by 16 in. Not unlike a picture in Sir J. H. A. Macdonald's collection.

W. Bryce Brechin, Esq., Promenade, Portobello

DISTANT VIEW OF EDINBURGH FROM DONIBRISTLE. 3 ft. 11 in. by 2 ft. $7\frac{1}{2}$ in. An extensive view from Donibristle embracing—beyond the foliated and hilly middle-distance—a vista of the Forth with Inchcolm and Arthur's Seat and Salisbury Crags on left horizon above the sea-line; in nearer left middle-

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distance is a three-arched bridge with river and there are tall trees on rising ground to right. This picture was valued for probate in 1876 at 130 guineas.

*Mrs. Tavernor Knott (widow of Mr. Tavernor Knott, artist),
34 Mayfield Road, Edinburgh*

LANDSCAPE. 14 in. by 11½ in. A Highland river scene with foliage and white-clouded sky.

DUNSTAFFNAGE CASTLE. 11 in. by 8 in. On panel. Trees in right foreground with white horse and rider ; woman and cows to left ; the castle is seen beyond.

Miss Low, 27 Mayfield Gardens, Edinburgh

FAST CASTLE. 3 ft. ½ in. by 2 ft. 2¼ in. Treated rather as a study : the sea dashing on the nearer rocks to right receives the light but darkens in the distance. Inscribed on back : "First study of a large picture for Mr. Balfour of Whittingehame. J. T." The large gallery picture ultimately painted for Mr. Balfour differs materially from this study, which is in design more or less a replica of the artist's familiar renderings of Fast Castle. Formerly in possession of John Cargill, Esq. Purchased in Edinburgh about 1907 by the owner's brother, the late John Low, Esq. See Exhibited Works.

Mrs. Frances Douglas, 18 Leamington Terrace, Edinburgh

TURNBERRY CASTLE. 3 ft. 10½ in. by 2 ft. 6½ in. The rich dark brown mass of the long, low promontory with ruins seen against a red and yellow-streaked evening sky and indigo sea ; trees to left and right of foreground with seated figure ; a fire with smoke at base of promontory. Similar in design to, but in better condition than the Scottish National Gallery example, although not of such outstanding merit. In the present owner's possession since 1871, and formerly in the possession of an aunt, who had it prior to 1847.

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John Edmund, Esq., Fern Bank, Eastbourne

WARWICK CASTLE. 11 in. by 8 in. A part of the old castle with bridge and stream. Presented by Mr. Hodges, the engraver, to the owner's father, the late Francis Edmund, LL.D., Aberdeen.

*Mrs. M. Blakemore Fletcher, Kent Hall, Queen's Crescent,
Southsea*

LANDSCAPE WITH LOCH. $13\frac{1}{2}$ in. by 11 in. On panel. A rocky foreground and, on right, a foliated height down which a cascade falls; loch and castle ruins in middle-distance and a "switchback" range of hills beyond. Purchased by Mr. Tavernor Knott, artist, for the owner's father, W. Napier, Esq. A letter over Mr. Knott's signature on the back of the panel certifies the picture to be a genuine work of Thomson in his early style. These details were communicated to the author by the late Commander Blakemore Fletcher, R.N.

*W. H. Spencer, Esq., Westwood, Kingsway, Chantlersford,
Hants*

FAST CASTLE. 14 in. by 13 in. On panel. Castle ruins on right, middle-distance, headland; shipping near distant horizon; the sea breaks heavily on a rocky shore. The late Tom Faed, R.A., a frequent visitor at the home of the owner's father, the Rev. J. Spencer, The Plantation, York, never expressed any doubt of the picture's authenticity.

W. H. Clough, Esq., High Royd, Gomersal, via Leeds

WINDERMERE. 7 in. by 5 in. On mill-board. Described as a well-finished work. Trees and rocky roadway in foreground; a lake and mountainous background; a cloudless sky. Probably painted during the artist's visit to the Lake District.

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Charles A. E. Wells, Esq., Heathfield, Albairy, Guildford

KYLES OF BUTE. 2 ft. 11½ in. by 1 ft. 10 in. This is described by the owner as a fine rendering of the scenery of the Kyles of Bute.

*G. E. Cruickshank, Esq., 6 Blakesley Avenue, Ealing,
London, W.*

BEN LEDI—WATER-COLOUR. 10¾ in. by 8½ in. Foliaged tree at extreme right of foreground; river winding between foliaged banks towards left; hills and a peaked mountain beyond. Broadly felt.

LOCH KATRINE—WATER-COLOUR. 10¾ in. by 7¾ in. A long projecting buttress of land, upon which trees grow, runs from right of canvas to near left side of canvas and beyond rise lofty and precipitous mountains; a large boat with figures is on the foreground waters of the loch.

SEVERAL SKETCHES. Including one in sepia, one of a view of a road and quarry, and others.

These pictures supposed to have been originally bought at the sale of the artist's works in Edinburgh.

Aaron Watson, Esq., 22 Carson Road, West Dulwich, S.E.

LANDSCAPE. 14 in. by 11½ in. On panel. May be intended for a view of Threave Castle. Large trees in right foreground and, centrally-placed, a seated figure in red jacket; on left low rising ground across river, and near middle-distance, are heavily-foliaged trees, and to right of these trees appears the castle against a distant range of blue hills; a bold white-clouded sky: deep and rich in colour. "A strong work, reminiscent both of the Dutchmen and of Constable."

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*Mrs. Margaret Stark, 331 Crystal Palace Road,
East Dulwich, S.E.*

GLEN ROSA, ARRAN. 12 in. by $8\frac{1}{2}$ in. A hilly and foliated scene. Inscribed on back of frame: "Presented by the Rev. J. Thomson of Duddingston to Rev. D. Landsborough, Stevenston." This is one of the two pictures referred to in the memoir and also in the catalogue under the name of the Rev. Mr. Landsborough, Kilmarnock, a son of the original owner of the work. This small picture was bequeathed by the Rev. Mr. Landsborough of Stevenston to a daughter, first wife of Mr. Stark, and is now in possession of Mr. Stark's second wife.

*James M. Drysdale, Esq., 7 Mortimer Road, Kilburn Priory,
London, N.W.*

GILNOCKIE TOWER. 2 ft. by 1 ft. 8 in. Described as a characteristic work in a dark, rich golden-brown scheme of colour and picturing the home of the daring and redoubtable Border reiver, Johnny Armstrong. From the collection of Piazzi Smyth.

Mrs. Agnes G. Macfarlane, Ness House, Inverness

DUDDINGSTON LOCH AND PENTLANDS. $18\frac{3}{4}$ in. by 15 in. On panel. Showing the western part of the loch, with tall trees in left foreground and some trees to right; the Pentlands in distance.

DUDDINGSTON. $20\frac{1}{2}$ in. by $15\frac{1}{8}$ in. A foliated foreground with the loch to right; Craigmillar Castle on extreme right distant rising ground.

CRAIGMILLAR CASTLE. $11\frac{1}{4}$ in. by $7\frac{3}{4}$ in. A near view of the castle, the ruins of which fill the picture.

STIRLING CASTLE. 11 in. by $8\frac{7}{8}$ in. On panel. A fairly flat country, the castle on distant height at left of composition.

Mrs. Macfarlane's father, the late Rev. James Macfarlane, D.D., was the minister who succeeded John Thomson in the charge at Duddingston.

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*Laurence Pullar, Esq., Dunbarney, Bridge of Earn,
Perthshire*

LANDSCAPE. 2 ft. 6 in. by 2 ft. Inscribed on old label on back : "Sir Arthur Wardour and his daughter, Isabel, rescued from the gale. Sir Walter Scott's 'Antiquary.' N.E. coast of Scotland. By Revd. John Thomson." This subject is treated on a larger scale in the differently composed picture in possession of Mr. Shiach of Elgin. The present example shows a rugged cliff rising from near right foreground and, immediately beyond, a gaunt, bare and massive headland near the base of which, at left, lies a masted vessel, evidently ashore ; the sky from horizon to zenith is dark and gloomy, except above the headland where it is lighter. Over the yet agitated waters a feeling of subsiding storm is well expressed.

James M'G. Jack, Esq., 19 Mayfield Gardens, Edinburgh

LANDSCAPE. 12 in. by 10½ in. On panel. A rocky bank on right with very dark vigorously brushed in trees ; rocks and water in foreground ; a broken and hilly middle-distance and a mountainous distance ; a white-clouded sky. Remarkably rich in colour and painted with great fluency and directness ; the paint in parts laid on in thick pulpy masses. For many years in possession of the owner's father.

D. Scott Moncrieff, Esq., 24 George Square, Edinburgh

GLEN FESHIE. 2 ft. 5¾ in. by 1 ft. 7½ in. A row of trees in left nearer central middle-distance and trees near right foreground ; in farther middle-distance some water and foliated rising ground ; a background range of hills ; boy with dog in foreground. Purchased about forty years ago from Professor Pillans' collection.

LANDSCAPE WITH DISTANT CASTLE. 2 ft. 1 in. by 1 ft. 6¼ in. The prospect if varied is somewhat level, the castle buildings on farther rising ground against blue hills. An attributed work.

Many of the pictures by Thomson in the collection of the Duke of Buccleuch at Bowhill were purchased by Mr. Scott Moncrieff's father

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on behalf of the father of the present Duke from the sale of the artist's work in Edinburgh in 1846. Mr. Scott Moncrieff's father, who had a deep love for and knowledge of art, ranked Thomson as Raeburn's equal in art. Mr. Scott Moncrieff is related by marriage to the Earl of Stair.

Mrs. Edward M. Bovill, 34 Onslow Gardens, London, S.W.

CASTLE ON PROMONTORY. 23 in. by 17 in. A rocky foreground and a massy verdure-topped promontory with ruins almost filling the middle-distance and enclosing a loch or bit of the sea; a boat with sail to right of cliff; in left distance a high mountain.

TANTALLON CASTLE (?). 16 in. by 10 in. Cliff with projecting trees at left; the castle ruins on low central foliated middle-distance promontory; across the sea a range of hills and upland.

Mrs. Bovill's mother, Mrs. Walter F. Larkins, was the youngest daughter of the artist's son, Dr. Thomas Thomson of Leamington. The two succeeding owners of works by Thomson are relatives of Mrs. Bovill.

Miss Evelyn Davis, Avondale, Bovey Tracy, South Devon

TWO LANDSCAPES. (Of moderate size.) Both apparently of views in Scotland. These works being in storage in London, particulars were not available.

*Miss Florence E. Humphreys, Brockvale, Stillorgan,
Co. Dublin, Ireland*

FLODDEN FIELD. 3 ft. $1\frac{1}{2}$ in. by 2 ft. $1\frac{1}{2}$ in. A view of the field of Flodden with mountainous background; water with ruin in foreground. Described as a beautiful work of fine colour.

Charles H. Woolford, Esq., 3 Fettes Row, Edinburgh

AUTUMNAL LANDSCAPE. 21 in. by $14\frac{3}{4}$ in. On panel.
Two large trees on left foreground bank; a river flowing between

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foliated banks centrally towards spectator ; a waterfall in middle-distance ; a background of grey-blue hills.

Mr. Woolford occupies the studio and premises formerly occupied by his deceased uncle, Mr. Charles Halkerston, in whose possession there were, at one time, three pictures by Thomson ; namely, 'Woody Glen at Bonskeid, Perthshire,' and two small sketches.

*W. D. Smart, Esq., 9 Blinkbonny Crescent, Blackhall,
near Edinburgh*

DOUNE CASTLE. 16½ in. by 11½ in. Similar to the artist's other renderings of the subject. Bold and massive in treatment. Purchased at the sale of the Wyndham Collection at Edinburgh, March 18, 1876, by the owner's father, the late Mr. William Sanderson Smart, J.P., Portobello.

James Smart, Esq., 3 Rutland Square, Edinburgh

JEDBURGH ABBEY. 13 in. by 11 in. Trees on left foreground bank with road and figures ; beyond water a rising bank with trees, behind which appear the abbey buildings with spire and turrets against pale blue hills ; a tender sky. A reposeful picture of good colour. Mr. Smart, who is Burgh Assessor for Edinburgh, inherited the picture from his father, the late Mr. W. S. Smart, J.P., Portobello.

Mrs. E. D. Douglas, Rye, New York, U.S.A.

GLEN FESHIE. 2 ft. 6 in. by 2 ft. Upright. A waterfall and water rushing down between large boulders ; high mist-capped cliffs in distance : dark in tone. Some deer, feebly painted in by Howe, do not improve the work. Formerly belonged to the owner's father, the late Mr. Smart, J.P., Portobello.

F. B. Pratt, Esq., Pratt Institute, Brooklyn, U.S.A.

LANDSCAPE. 2 ft. 6 in. by 2 ft. 1 in. Entitled : 'Entrance to the Highlands.' Large trees at right of foreground and other trees arranged across foreground ; a stretch of blue loch beyond,

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and a background of dark hills ; a partly-clouded sky. Purchased through Messrs. G. W. Scott & Sons, Montreal, in 1901.

Richard Codman, Esq., 149A Tremont Street, Boston, U.S.A.

TANTALLON CASTLE. 20 in. by 15 in. (approximate dimensions). Described as a work of a beautiful atmospheric glow, "quite Turneresque." Believed by the owner to have been painted about 1827-1837 for his father, who having seen a picture of Tantallon by Thomson in the home of a friend, Dr. Wilkes of New York, desired and ordered a replica.

Miss Grace Wilkes, Washington Square, New York, U.S.A.

TANTALLON CASTLE. 20 in. by 15 in. Similar to the work referred to as in possession of Mr. Richard Codman, Boston. Acquired by the owner's grandfather, the late Dr. Chas. Wilkes.

George A. Hearn, Esq., New York, U.S.A.

THE STAG HUNT. 7 ft. 6 in. by 6 ft. A view in Scotland amid wild and picturesque scenery : a castle is on central rising foliated ground, and near the water's edge at right is a stag driven to bay by huntsmen and hounds. This subject is somewhat unusual ; the figures may have been introduced by another artist. This picture was in Mr. Hearn's collection which was recently sold at New York.

Miss Mann, U.S.A. (formerly of 27 Pilrig Street, Edinburgh)

SEAFIELD TOWER, KIRKCALDY. 16 in. by 12½ in. On panel. Golden sunset effect, the ruins of the tower softly illuminated by the evening light.

*Mrs. Emily E. Falconer, Petersham, Sydney,
New South Wales*

EVENING LANDSCAPE. 2 ft. 10½ in. by 2 ft. 1½ in. A mountain and river scene with anglers. The picture about 1880

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came into possession of Mrs. Emily E. Falconer, Woodlands, Livingstone Road, Petersham, Sydney, and was formerly in the collection of Sir George Verdon of Victoria.

*W. Ernest L. Wears, Esq., 413 Collins Street, Melbourne,
Australia*

LANDSCAPE—SUNSET. 4 ft. by 2 ft. 6 in. A cluster of trees and water in foreground, the sun setting in left distance. Described as a fine example.

Mr. Wears, in his correspondence, states that this picture is signed, "John (?) Thomson, 1801," but adds that the first name is so obliterated as to leave uncertain whether it is, after all, only a fissure in the canvas.

*Sir George Drummond, 448 Sherbrooke Street, West Montreal,
and of Beaconsfield House, P.Q., Canada*

SEASCAPE. 2 ft. 6 in. by 2 ft. 1 in. High cliffs in right foreground, the sea breaking against their base, and beyond is the open sea; a heavily-clouded sky: general tone of colour, dark greens and browns.

Very Rev. Dean Ramsay, Quebec, Canada

ON ULLSWATER. 4 ft. 8 in. by 3 ft. A two-arched bridge spans the river near foreground.

TURNBERRY CASTLE. 3 ft. 2 in. by 2 ft. 1 in. A carefully-painted work, the sky delicately treated; in foreground fishermen haul in a boat.

TANTALLON CASTLE—SUNSET. 19 in. by 14 in. In a pale scheme of colour.

OLD TOWER ON ROCKY SHORE. 19 in. by 14 in. Has been described as "a work of charming simplicity." A good feature is "the waves, full of movement, lapping a narrow strip of sand."

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CAMBUSKENNETH ABBEY. 19 in. by 14 in. The abbey and a glimpse of the Forth in morning light; cattle in foreground.

These works were, for some time, left in the care of Mrs. Lauder Thomson, Edinburgh, and were afterwards sold by auction.

Mr. Syme, 23 St. James's Place, London, S.W.

TWO SMALL LANDSCAPES—SKETCHES.

T. MacWhirter, Esq., 14 Chesterford Gardens, Hampstead, London, N.W.

TWO LANDSCAPES. Bought in Edinburgh thirty years ago.

S. Viccars, Esq., The Lodge, Willoughby Road, Hampstead, London, N.W.

COAST SCENE. 3 ft. 6 in. by 2 ft. 6 in. A coast scene with rocky cliffs, the "Devil's Bridge" in distance to right: 'seen under morning light with broken clouds in sky. Purchased 1906.

Mrs. Jessie R. Ponton, 19 Guildford Road, Tunbridge Wells

ROSLIN CHAPEL. 3 ft. by 2 ft. 4 in. A distant view of Roslin Chapel with the foliated surroundings of Hawthornden. Said to be unfinished and one of the last works touched by the artist.

CRAIGMILLAR CASTLE. 3 ft. by 2 ft. 4 in. A view of the castle and the familiar landscape scenery of the neighbourhood.

ARTHUR'S SEAT AND ST. ANTHONY'S CHAPEL. 2 ft. by 1 ft. 6 in. The composition does not quite justify the title, although there is a resemblance to the scene indicated. A chapel on higher rising ground in extreme left middle-distance and a mountain, somewhat like Arthur's Seat, in background; a loch and a kilted fisherman with dog in foreground.

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DUDDINGSTON LOCH AND ARTHUR'S SEAT. 2 ft. by 1 ft. 6 in. A building, probably the "Curling House," reflected in the water of the loch, near left foreground where is a large tree ; two cows are near the margin of the loch, one drinking, and on farther bank are two fishers, and three figures on a distant footpath ; Arthur's Seat towers in the background.

DRYBURGH ABBEY. 2 ft. by 1 ft. 6 in. On panel. Two very large trees near left foreground and other trees near water in nearer central middle-distance ; the abbey beyond on a wooded knoll ; a background range of hills.

These five pictures were purchased, it is supposed, direct from the artist by the late Mr. Alexander Munro of Viewfield House, Edinburgh. Viewfield House stood at the corner of Viewforth and Westhall Gardens and was demolished when the new Boroughmuir Higher Grade School was erected. Upon the decease of Mr. Munro's widow, who had a life-interest in the pictures, the works came into possession of her step-daughter, the present owner.

Mr. Dowdeswell, 160 New Bond Street, London, W.

RIVER SCENE. 12 in. by 9 in. Described as a powerful work, full of character and striking contrasts.

This work was formerly in possession of Mr. Dowdeswell of Messrs. Dowdeswell & Dowdeswell, fine art dealers, London, or was the property of the firm. The firm of Dowdeswell & Dowdeswell is now dissolved.

Miss Hester Leyborne Popham, Winterbourne, Bournemouth

CRAIGMILLAR CASTLE. 15 in. by 12 in. Upright. Some water in the foreground with trees to right and left ; old castle on slope in farther middle-distance and rising ground beyond ; stretch of water or sea in distance ; a freely-worked sky. Suggested as a view of the castle from the westward.

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*Mrs. Fullarton, Dove Cottage, Turleigh, Bradford-on-Avon,
Wilts*

LOCHLEVEN CASTLE. 11½ in. by 8½ in. An autumnal afternoon effect under a cloudy sky : loch and trees in foreground, the castle in background to left. See under 'Notes,' p. 544.

Miss Grace Dumbleton, Wyke Lodge, Winchester

LANDSCAPE WITH WATER AND CASTLE. 2 ft. 8 in. by 1 ft. 10 in. Large trees at left of darkly-treated foreground and smaller trees on bank or hillock near right foreground ; the castle-buildings, touched with roseate light, on rising-ground beyond middle-distance water ; distant grey hills ; sky with clouds. A well-composed and finished work.

DAWN AT SEA. 2 ft. 6 in. by 1 ft. 8 in. A deep-toned green, blue and grey sea with a boat under sail in right middle-distance and a large sailing-vessel in left distance ; a greeny-blue sky with fairy clouds and yellowish glowing horizon. Broadly handled.

Both these examples were formerly owned by the present owner's mother, Mrs. Charles Dumbleton, Midlington, Drexford, Bishops Waltham, Hampshire.

James Cullen, Esq., Rosehaugh, Church Stretton, Salop

LANDSCAPE WITH CASTLE. 2 ft. 7 in. by 1 ft. 8 in. The castle on an elevation is seen through a break in a dark wood. Labelled on the back, it is said, by Thomson.

Rev. S. Colesworth, West Tytherley Rectory, Salisbury

HAWTHORNDEN. 3 ft. 6 in. by 2 ft. 6 in. In a cracked condition. Formerly at Cowdenknowes, Berwickshire.

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H. D. Ferguson, Esq., 6 Victoria Place, Cambridge

INVERLOCHY CASTLE. $17\frac{1}{2}$ in. by 13 in. The castle darkly outlined against a background of high hills bathed in golden light; some cattle on rising ground near castle and margin of loch.

WATERFALL ON CAWDOR BURN. 22 in. by 16 in.

Both works were for many years in possession of the owner's father, the late Mr. John Ferguson, Portobello.

R. Stuart, Esq., Woodmancote, Cirencester

RANNOCH MOOR. $17\frac{1}{2}$ in. by $13\frac{1}{4}$ in. On panel. The foreground vigorously painted; the sky of luminous quality with rolling clouds; the colour rich and harmonious; a well-composed treatment of a moorland scene.

WOODED LANDSCAPE. 19 in. by 14 in. On panel. Clumps of trees to right and left, and a stretch of meadow terminated by a range of low hills.

WOODED LANDSCAPE WITH FIGURES. $13\frac{1}{2}$ in. by $11\frac{1}{2}$ in. On panel.

The two first-named pictures formerly belonged to the owner's father, the late Alexander Stuart, Esq., of Feddal, Melville House, Portobello; the last-named work was purchased in Edinburgh about twenty-two years ago by a brother of the owner.

Robert Dey, Esq., M.A., Milton, Tomintoul, Banffshire

AUTUMN LANDSCAPE—SUNSET. 2 ft. 6 in. by 2 ft. 2 in.

On panel. A tall fir tree near central foreground and on rising ground, beyond a river, a viaduct, buildings and castellated ruins; large rocks in foreground; a glowing sky with ruddy clouds near horizon. "Stated by an Edinburgh art-dealer and also by another person conversant with the artist's works to be a genuine example." The owner was unable to furnish further evidence of the authenticity of the picture.

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Rev. A. J. Yuill, 76 Dixon Avenue, Crosshill, Glasgow

VIEW ON THE EAST COAST. $14\frac{1}{4}$ in. by $10\frac{3}{4}$ in. Bold headlands in forefront of picture with receding cliffs and ruins of Fast Castle, the sea flowing quietly inward: there is no sign of life except some sea-gulls flying about the cliffs. Purchased from the late Alexander Barker, Esq., Aberdeen, collector and connoisseur.

John Davidson, Esq., 3 Hope Terrace, Edinburgh

EVENING LANDSCAPE. $13\frac{1}{2}$ in. by $7\frac{1}{2}$ in. A river rushes down between boulders; an orange horizon. A sale-catalogue cutting on back describes the scene as "A View on the Esk near Roslin."

Alexander Laing, Esq., 59 Manor Place, Edinburgh

LAUNCESTON CASTLE. 13 in. by $9\frac{3}{4}$ in. Castle on rock to left; two tall Scotch fir trees; a river with bridge.

David Bland, Esq., 1 Broughton Street, Edinburgh

A RAVINE WITH FIGURES. $18\frac{3}{8}$ in. by $13\frac{5}{8}$ in. Upright, on panel. Said to be a view on the River Lednoch above the "Deil's Cauldron," near Comrie. A vigorously-painted Salvator Rosa like production, of fine colour, and with the lighting carried well through the decorative composition. Shattered and foliaged trees in left and right foreground with two figures on nearer bank of a river which flows between rough foliaged heights, beyond and above which, centrally placed, appears the top of a blue mountain against a white-clouded sky.

LANDSCAPE WITH DISTANT CASTLE. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in. Supposed to be a distant view of Threave Castle. Trees in immediate left foreground rising to top of canvas; a river in central foreground; on right farther bank near the edge of a forest two figures appear beneath the outermost trees; the castle in grey-blue distance; a cream-white clouded sky. This may

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have been the joint work of Thomson and David Mackenzie ; some of Mackenzie's mannerisms are observable in the treatment.

HILLY LANDSCAPE. 11½ in. by 8 in. Apparently in the vicinity of Lochinkett, Galloway. A background range of pearly grey-blue hills ; a hilly middle-distance with glimpse of a loch ; the foreground intersected by a road. A study.

FOREST SCENE. 2 ft. 3 in. by 2 ft. 1 in. Massive trees, more compact to right of composition, with an opening where a figure descends towards rising ground beyond. Broadly conceived, and painted on very rough, common unprimed canvas. Evidently a study.

A FOLIAGED GLADE. 8½ in. by 6¾ in. On panel, upright. Mass of yellowy autumnal trees on left, a rider on white horse at corner of left foreground, and other figures near centre. A study.

Mrs. T. S. Hole, 47 Grosvenor Square, London, W.

LANDSCAPE. 4 ft. 6 in. by 3 ft. 2 in. Two high rounded hills slope from right towards left where are trees ; a waterfall descends height at right where is an overhanging tree ; three figures are in central middle-distance.

Miss A. E. Naesmyth, 9 St. James' Road, Tunbridge Wells

LANDSCAPE. 13 in. by 10 in. On canvas glued on board. Upright. Two large foreground trees arching across to top of canvas ; castle buildings on left middle-distance eminence, and a glimpse of water. Inscribed on back : "Composition by the Revd. J. Thomson ; presented to me by him at Duddingstone Manse, 1836. J. M. Naesmyth." This work is ruined by bitumen.

HIGHLAND VIEW. 12¾ in. by 10¼ in. Upright. A wild Highland scene : a dead and shattered tree in right foreground ; large trees, figures and waterfall in middle-distance ; a mountainous background. This work has been relined and bears evidence of having been partly repainted over, especially in the sky.

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LANDSCAPE. $8\frac{5}{8}$ in. by $7\frac{1}{2}$ in. Upright. A brown-toned landscape with clump of trees in left middle-distance and a rider on white horse ; a freely laid-on white-clouded sky. Inscribed on back : "Composition by the Revd. J. Thomson at Duddingston Manse ; Saturday, 9 April, 1836."

These examples, framed in fine old carved and gilt frames, were acquired by the owner's father, the late Sir John Murray Naesmyth, Bart., of Posso, who was a personal friend of the artist and who died in 1876.

Mrs. F. S. Ellis, Albion Hotel, Eastbourne

RAVINE WITH BRIDGE AND WATERFALL. 14 in. by $11\frac{1}{2}$ in. On panel. An attributed work. Said to resemble the Hermitage Bridge and Falls, near Dunkeld. Purchased many years ago at a sale in Scotland.

Herbert Hankinson, Esq., Becket House, Northampton

LANDSCAPE WITH LOCH. $23\frac{1}{2}$ in. by $17\frac{1}{2}$ in. Beneath two large trees near farther right-central foreground there are one standing and three reclining figures and a flock of sheep ; a river flows from near central foreground into loch in middle-distance, beyond which are heights with waterfall and a background of precipitous mountains. Acquired by a relative from the collection of Sir Francis Grant, P.R.A., an intimate friend of the artist.

H. B. Vogel, Esq., Angle House, East Molesey, Surrey

HIGHLAND VIEW. 8 ft. by 4 ft. 10 in. Rough broken foreground with fallen timber and rocky height (with trees) rising from farther left foreground across canvas to right top of the composition ; beyond, towards left, and enclosed by high hills, a loch recedes ; in right middle-distance some deer and a figure. This large picture was rescued by the present owner from an old-furniture dealer who had just resolved to cut up the canvas into four for the purposes of a draught-screen !

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Formerly owned by the late Lord Craighall.

EILANDONAN CASTLE, LOCH DRUICH, ROSS-SHIRE. Described as a large and important rendering of the seat of the Mackenzies of Kintail, a locality noted for its splendid scenery of mountain, loch and foliage. Purchased after Lord Craighall's death by Mr. Thomas Wilson, now of the firm of Messrs. Doig, Wilson & Wheatley, art-dealers, Edinburgh, and sold by him many years ago to an English art-collector.

N. H. Mercer, Esq., Huntingtower, by Perth

HIGHLAND LOCH. $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in. A loch with trees on right middle-distance land, and hills.

DUNKELD PARK. 19 in. by 15 in. A river towards left; Scotch pine and other trees in middle-distance and a high hill beyond; distant hills to left.

OLD MORTALITY. 19 in. by 15 in. With white horse, and figure of a man working on tombstone to right; the landscape similar to other renderings of the subject.

LANDSCAPE WITH LARGE FIR TREE. 11 in. by $9\frac{1}{2}$ in. Upright. An early work.

The first and last-named pictures were bought by the owner's father, Major W. D. Mercer, at the sale of Lord Rutherford's collection about 1855, and the other two examples were bought in Edinburgh about the same period.

James Mitchell, Esq., Ardallie, Fossoway

RAVENSHEUGH CASTLE. 3 ft. 6 in. by 1 ft. 9 in. The dark and gloomy mass of the castle ruins on right headland against a bright sky; rocky and foliated foreground with figures at left.

The late Mr. Lockhart Thomson, nephew of the artist and a well known collector, recognised the picture as by Thomson and offered to purchase it, but the owner did not wish to part with it.

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R. A. Ranken, Esq., Boa Vista, Stepps

BOTHWELL CASTLE. 2 ft. by 1 ft. 6 in. The towers of the castle and a ponderous gable rising from behind large and dense trees; the river Clyde in foreground. In the owner's family for over sixty years.

*Robert Rule, Esq., 7 Montgomery Crescent, Kelvinside,
Glasgow*

ON THE EAST COAST. $13\frac{3}{4}$ in. by $9\frac{1}{4}$ in. A small bay with wooded promontory in middle-distance, the Bass Rock in far distance. At the owner's country residence, Benachie, Crieff. Mr. Rule, who uses the brush for his own pleasure and has always been interested in art, describes the work as "painted with a full brush in rich dark colouring and much appreciated by lovers of the art of Constable and Alex. Fraser, R.S.A."

Miss Frances Wilson, 11 Woodside Place, Glasgow, W.

WOODED SCENE WITH CASTLE. $13\frac{3}{4}$ in. by $8\frac{3}{8}$ in. Not unlike a view of Carron Castle, the distant prospect being similar to the work in the collection of the Earl of Wemyss: the foreground, however, is differently composed with trees to right and left and two figures in immediate right foreground: a sky with creamy clouds and delicate evening horizon.

James Hogg, Esq., Georgefield, Irvine

GARLETON TOWER, Ayrshire Coast—EVENING. 15 in. by $6\frac{1}{2}$ in. On panel. Immediately behind the left and central foliated foreground a hill descends from near the top of the panel to centre of the composition, and at the base of the hill is the upstanding ruin of the tower against a sandy beach and a tender

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grey-blue sea from which rises the distant bulk of Ailsa Craig near which are boats under sail ; a tender orange sky, with orange-tinted and ruddy clouds, tending to grey at horizon : the warm light of the evening sky suffuses the landscape. This picture is signed : "J. Thomson."

*D. Macfarlane Macleod, Esq., Lincluden, Brownside Road,
Cambuslang, Glasgow*

LANDSCAPE WITH SEA AND CASTLE. 3 ft. by 2 ft. The castle-buildings on headland ; sailing-vessels on sea to left ; figure of a man fishing near right foreground. From the collection of Lady Watson of Earnock.

*James H. Carmont, Esq., St. Ann's Lodge, Blairmore,
Argyllshire*

LANDSCAPE WITH CASTLE. About 3 ft. by 2 ft. 4 in. Supposed to be a view of Killin Castle. Purchased about twelve years ago from Messrs. James M'Clure & Sons, fine art dealers, Glasgow.

SEASCAPE WITH ROCKY HEADLAND. About 12 in. by 9 in. Purchased some years ago from a Glasgow art-dealer.

F. W. Fraser, Esq., Tornaveen, Torphins, Aberdeenshire

LARGE WOODED LANDSCAPE WITH WATERFALL. Details not available. Said to be by Thomson.

Sheriff Boyd, Maxpoffle, St. Boswells, Roxburghshire

HIGHLAND LANDSCAPE. Details not available.

William Stevenson, Esq., Kirkbank, Burntisland

DUDDINGSTON LOCH—DUCK SHOOTING. $17\frac{1}{4}$ in. by $13\frac{3}{4}$ in. The loch in foreground, field and foliaged land beyond ; a man with gun and a dog.

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*R. B. Belfrage, Esq., C.E., Linden Bank,
Hillside Terrace, Moffat*

ROCKY SHORE SCENE. $19\frac{1}{4}$ in. by 13 in. A sandy beach with two fishermen beside a boat; a dark rocky promontory jutting out into sea at right, with a glimpse of the open ocean beyond.

Mrs. Janie Bell, Kelsick, Moffat

LANDSCAPE WITH CASTLE AND TREES. About 2 ft. by 1 ft. 8 in. This attributed picture is at Castle O'er, Langholm, and is the property of Mrs. Bell's brother, who is presently in Burmah.

Mrs. Jessie Wight, Charlesville, Moffat

ON THE ESK. 2 ft. 6 in. by 1 ft. 8 in. A deep dark pool with high rocks and trees; a blue sky. Gifted by the artist to the owner's husband's father, the Rev. James Wight, assistant in the High Church, St. Giles, on the occasion of his induction to the Parish of Oxnam, Roxburghshire, about 1820.

Robert Adamson, Esq., Ivy Lodge, Dumfries

RAVINE IN THE TROSSACHS. 2 ft. $5\frac{3}{4}$ in. by 2 ft. $\frac{1}{2}$ in. Upright. Tall trees near right foreground; a waterfall descending between rocky banks into a pool, and a river in foreground; a high rocky pointed hill beyond; a huntsman in red jacket on rocks to right.

Crichton Royal Institution, Dumfries

NEAR GLENCOE. $10\frac{1}{4}$ in. by $7\frac{3}{4}$ in. On panel. Near foreground is a rider in red coat on a white horse on a roadway which winds between a lofty, bare and rugged height on left—near base of which is a small waterfall—and the foot of a rocky hill on right, towards grey and leaden mountains beyond, at whose base is

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seen a glimpse of water, by the nearer bank of which the roadway goes and on which appears a figure. Inscribed on back : "Above Glencoe. Rev. J. Thomson." This work has hung for many years in Crichton Hall, one of the principal buildings of the Institution.

Alex. D. Lowson, Esq., Elan Bank, Arbroath

FOREST SCENE WITH RIVER. 4 ft. 3 in. by 3 ft. 9 in. A dark forest scene ; the light breaking through the dense foliage reveals two maidens drawing water from the river. Formerly belonged to James Goodall, Esq., banker, Arbroath, who died in 1846. Described as being by Thomson.

Miss Alexander, Chamberlain Road, Edinburgh

FAST CASTLE. 2 ft. $7\frac{3}{4}$ in. by 1 ft. $11\frac{3}{4}$ in.

Rev. G. S. Anderson, The Manse, Kilrenny, Anstruther, Fife

ROSSLYN CASTLE. 2 ft. 3 in. by 1 ft. 7 in.

PORT APPIN. 2 ft. 3 in. by 1 ft. 7 in.

SEA-PIECE. 2 ft. 3 in. by 1 ft. 7 in. A large ship under foresail running before gale. These works said to be genuine.

Miss S. E. S. Mair, 5 Chester Street, Edinburgh

HUNTING TOWER. 2 ft. $4\frac{1}{2}$ in. by 1 ft. $8\frac{1}{2}$ in. A large tree at right foreground and water near centre ; the dark outline of the castle buildings on a sombre foliated height, which runs across middle-distance, against a dark grey sky with pale streak of light near the towers : treated in reticent neutral tones this work conveys a feeling of the dawn.

It is interesting to state that Miss Mair is a great-granddaughter of the famous Mrs. Siddons and possesses portraits of the celebrated actress, her daughter, and son, and also a portrait of a sister of Mrs. Siddons. The

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portrait of Mrs Siddons' son is by Sir Thomas Lawrence and is a profile of a beautiful boy looking upward. The portrait of the actress herself is by Gavin Hamilton ; a finer portrait by Gainsborough was sold by the family many years ago.

William Morton, Esq., 11 Glencairn Crescent, Edinburgh

LANDSCAPE WITH CASTLE. 20 in. by $13\frac{3}{4}$ in. On panel.

Massive ruins on rocky and foliated promontory in right middle-distance ; across a calm sea, slightly flecked in foreground and lit in distance, is a long low range of distant hills ; the sky dark grey-blue at right but towards centre and at left are warm-toned clouds thickly or juicily laid on with "buttery" touch : a feeling of evening.

ARTHUR'S SEAT FROM NEAR PORT SETON. 3 ft. 2 in. by 2 ft. $\frac{1}{2}$ in. A coast scene with Prestonpans (?) in left middle-distance and Arthur's Seat above the sea-line in far distance. Similar to the example in possession of Sir Archibald Campbell, but poorer in quality and feeling.

C. E. Green, Esq., Gracemount, Liberton, near Edinburgh

DISTANT VIEW OF EDINBURGH. 2 ft. $11\frac{1}{4}$ in. by 1 ft. 11 in.

Between a finely-painted beech tree near left foreground and graceful trees towards centre, beyond a foliated middle-distance, is seen Edinburgh Castle on its distant rock, and between the central trees and trees at right are seen the turrets and buildings of the City and the Calton Hill with monuments. The tone of the picture is tender and mellow in a light colour-scheme of yellowy-greens and russets and beautiful greys.

*Dr. C. H. Thatcher, F.R.C.S.E., 8 Melville Crescent,
Edinburgh*

OLD MORTALITY. 2 ft. 6 in. by 1 ft. $7\frac{1}{2}$ in. Distant pointed and other hills with water at left ; a level or undulating middle-distance ; tombstones in foreground with figure ; a white

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horse towards right. This canvas, good in quality and rich in colour, is, perhaps, the best specimen of this subject catalogued in the present list of the artist's works. Gifted to the owner's father or grandfather by the artist.

Adam Tait, Esq., 22 Braid Avenue, Edinburgh

SKETCH FOR 'MARTYRS' TOMBS.' 19 $\frac{1}{4}$ in. by 13 $\frac{1}{2}$ in.

Apparently an experimental sketch for the large picture engraved by William Bell Scott.

*Miss Mary Hunter, St. Leonards, Corstorphine, near
Edinburgh*

RUGGED HIGHLAND SCENE. 4 ft. 3 in. by 3 ft. A rugged and broken Highland landscape with waterfall in central middle-distance and hills beyond; a shattered tree at left and trees at right: deep and rich in colour and painted on very rough canvas in a style of treatment similar to that of 'Urquhart Castle' in possession of W. L. Hendry, Esq., Edinburgh.

Pringle T. Douglas, Esq., 13 Atholl Crescent, Edinburgh

KILCHURN CASTLE. 4 ft. 4 in. by 1 ft. 10 in. Trees at left and a large tree near central foreground between which and trees at right the castle is seen across the loch; a mountainous background.

T. Corsan Morton, Esq., 45 Inverleith Row, Edinburgh

DUNOLLY CASTLE. 2 ft. 4 $\frac{1}{2}$ in. by 1 ft. 10 $\frac{1}{4}$ in. A foreground with growths bending to rocks at right; the rich-toned promontory with castle contrasting rather arbitrarily with the luminous blues and greys of water, hills and the freely-worked white-clouded sky; a boat under sail is to left of promontory. Painted with much fluency and ease.

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Kenneth Sanderson, Esq., 5 Abercromby Place, Edinburgh

SUNRISE ON THE HADDINGTON COAST. $15\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

From the right cliffs recede seaward, and the Bass Rock is in left distance ; a masted boat with figures is on foreground waters near the cliffs. Treated generally in grey tones. Formerly owned by Mr. T. Corsan Morton.

James Leslie, Esq., 5 Douglas Gardens, Edinburgh

BORTHWICK CASTLE. $8\frac{1}{4}$ in. by $5\frac{3}{4}$ in. On panel. Two graceful trees near right foreground, the castle buildings on farther partly wooded slope : rich in colour and handled in a painter-like manner in fluid pigment.

BOTHWELL CASTLE. $16\frac{1}{4}$ in. by $12\frac{1}{4}$ in. A river between foliated banks with castle on hill beyond. In part darkened by bitumen.

Mrs. Stuart, Lochrin House, Craiglockhart Terrace, Edinburgh

LANDSCAPE. 23 in. by $18\frac{1}{2}$ in. Large tree at left ; a rocky foreground ; foliated land with houses, beyond which a loch and mountainous background. Purchased by the owner's family over sixty years ago from a gentleman who had acquired the work from the artist. A pictorial rather than a typical work.

Christopher G. Cameron, Esq., 1 Eyre Place, Edinburgh

LANDSCAPE. 2 ft. by 1 ft. 6 in. Rocky foliated height at right and trees at left ; a foliated hilly middle-distance and a mountainous distance ; two carefully painted figures near central foreground water. Gifted in the late 'eighties to the owner's father, the late Mr. William Hodges Cameron, first treasurer of the Edinburgh and District Water Trust, by the late Mr. Robert Mackay Smith, Bellevue Crescent, Edinburgh. Mr. Cameron is a grandson of the late Patrick Gibson, R.S.A.

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John Stewart, Esq., 10 Hope Street, Edinburgh

FAST CASTLE. $22\frac{3}{4}$ in. by $16\frac{1}{2}$ in. On panel. Cliff in right foreground and, in middle-distance, ruins on a detached bulky headland which is softened in blue-grey haze at base and reflected in water: the cliffs put in with flowing brush and the clouded sky laid on in part with direct "cross-hatch" touch.

Mrs. C. A. Alexander, Upland, Selkirk

DUNURE CASTLE, Ayrshire Coast. 3 ft. $1\frac{5}{8}$ in. by 2 ft. $1\frac{5}{8}$ in. A rocky and sandy foreground; the castle on left, middle-distance promontory; Island of Arran in distance; a large boat with brown sail on mid-sea to right of promontory: an ably-handled clouded sky of fine quality. Acquired by the family direct from the artist; previously owned by relatives of Mrs. Alexander, the Alexanders of Brechin.

Mrs. James Lauder Thomson (daughter of Robert Scott Lauder, R.S.A., and grand-daughter of the artist), Blantyre Terrace, Edinburgh

ORIGINAL SKETCHES AND STUDIES. Eighty-three original sketches and studies, mostly in chalk upon common grey or brown wrapping paper, mounted in three portfolios. A number of these are rough jottings with memoranda of out-door effects, and others, more finished, are heightened with chinese white. They vary in size from 6 in. to 30 in. or 40 in. and include studies of Conway Castle (31 in. by 16 in.), Red Bay Castle, Tantallon Castle, Craigmillar Castle, Peel Castle—Isle of Man, Views in Skye and on the Findhorn, and other places, also numerous studies of rocks and trees.

John Kilgour, Esq., 29 Queen Street, Edinburgh

HAWTHORNDEN. 5 ft. by 3 ft. 4 in. A wooded scene with large tree towards left middle-distance.

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D. Issacs, Esq., St. Clair, Fortune Green Road, London, N.W.

LANDSCAPE. 24 in. by 18 in. A composition with square church tower and cottages : possibly a view of Duddingston from the east. The author was unable, before going to Press, to obtain conclusive evidence of the authenticity of this example, which was purchased at Robinson & Fisher's Auction Rooms, London, about thirty-five years ago.

Miss E. M. Sloan, Enderby, Helensburgh

FOLIAGED LANDSCAPE WITH CASTLE. 2 ft. 4 in. by 1 ft. 11 in. This work is said to be by Thomson ; the owner was unable to forward a photograph of the picture.

Miss Jane Stratton, Elmwood, Avon Street, Motherwell

WEST HIGHLAND VIEW. A dark mountain scene. Details of this reputed example were not available. Bought about 1870.

*James Hannaford, Esq., formerly art-dealer,
Lady Lawson Street, Edinburgh*

MOONLIGHT AT SEA. 18 in. by 14 in. A lighthouse in right middle-distance. An uncle of the owner, Mr. Hannaford, art-dealer, Rose Street, was the purchaser of a number of the artist's works from the collections of the late Lockhart Thomson and the Right Hon. Lord Young.

D. J. McFarlane, Esq., Nether Auchendrane, Ayr

VIEW IN ARRAN. 18 in. by 14 in.

NESS GLEN. 18 in. by 14 in.

LOCH NESS. 16 in. by $10\frac{3}{4}$ in.

VIEW OF THE FORTH. $15\frac{1}{4}$ in. by $10\frac{1}{2}$ in.

CLIFF WITH FIGURES. $13\frac{1}{4}$ in. by 9 in.

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BASS ROCK—MOONLIGHT. $9\frac{1}{2}$ in. by $6\frac{3}{4}$ in.

CASTLE WITH FIGURES. 8 in. by $5\frac{1}{2}$ in.

HODDAM BRIDGE. 9 in. by 6 in.

LOCH VENNACHAR. 9 in. by 6 in.

SHORE SCENE WITH CASTLE. 9 in. by 11 in.

FORESHORE WITH FIGURES. 10 in. by $7\frac{1}{2}$ in.

GOATFELL. 2 ft. $5\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

LANDSCAPE WITH FIGURES. 8 in. by 5 in.

LANDSCAPE. 11 in. by 9 in.

LANDSCAPE WITH FISHER. 10 in. by $7\frac{1}{2}$ in.

With the exception of 'Hoddam Bridge' and 'Goatfell' these works are all on panel. As the owner is at present resident in London, further details of the pictures were not available.

*H. Ernest Leetham, Esq., of Messrs. H. Leetham & Sons,
Ltd., York*

SEVERAL LANDSCAPES. Reputed to be by Thomson.

Owing to circumstances verification of the works was impossible.

PORTRAITS PAINTED BY JOHN THOMSON

As elsewhere stated all trace appears to have been lost of Thomson's best portraiture work. These portraits are doubtless now attributed to other artists; it is supposed that some of them have been attributed to Raeburn. The few authentic or attributed works in this department are as follow :

PORTRAIT OF MASTER A. T. F. FRASER OF ABERTARFF.

4 ft. 6 in. by 3 ft. The subject is that of a handsome boy, fair-haired and blue-eyed, dressed in Fraser tartan trews and plaid,

Thomson of Duddingston

feathered bonnet, white stockings and shoes with bows, and a broad white lace collar. The attitude is nearly full-face, the right side and leg slightly advanced, the right forearm across the body and the hand holding the end of a leash which is attached to the collar of a young collie dog. Through the leafage of the landscape to right is seen a hilly background. Although the sitter seems to be older the portrait, it is said, is that of a precocious child of eight years. This portrait was painted in 1800 and was presented to Inverness Town Council in 1897 by Mr. Fraser's daughter, Miss C. Fraser of Rochester. It hangs in Inverness Town Hall.

SELF PORTRAIT. 19 $\frac{1}{4}$ in. by 15 $\frac{1}{4}$ in. This portrait is described under 'Portraits of John Thomson, H.R.S.A.' in the Appendix. Within recent years it was owned by Miss C. C. Hamilton of Rothesay, from whom it was asked for on loan by the Fine Arts Committee of the Scottish Exhibition, Glasgow, 1911, but afterwards declined in favour of the portrait by Raeburn.

PORTRAIT OF PROFESSOR WILLIAM WALLACE OF EDINBURGH UNIVERSITY. 2 ft. 6 in. by 2 ft. Owing to the scandalous neglect to which this work has been subjected it is difficult to decide as to its original quality. It has been described by experts as "good Scotch work" and "a good rendering of character." The family tradition is that it was painted by Thomson but never framed, because a daughter of the Professor considered that the portrait did not make her father look "sufficiently aristocratic." This attributed work was lying neglected in the home of a relative of the Professor and was secured by another relative, Mr. A. B. Bell, 31 Hanover Square, Leeds, who had it framed. It is a three-quarter face, nearly half-length seated portrait.

FOUR PORTRAITS. These portraits of the family of Mr. Robert Marshall, shipping owner, Liverpool, are said to be by Thomson. They portray Mr. Marshall and his first wife, who was a daughter of Colonel Hely-Hutchinson and a near relative to the then Earl of Donoughmore, and their eldest son, who was curate to the celebrated Dr. McNeile of Liverpool; also Mr. Marshall's second wife. The portrait of Mr. Marshall's first wife is described as a remarkably fine portrait of a pretty woman in fancy dress, with soft drapery and gauze scarf, and playing a mandoline.

Thomson of Duddingston

There is no proof of the authenticity of these portraits other than the family history, the works being stored away and not available for examination. They may be from the brush of W. J. Thomson, portrait-painter, but the family records are emphatically against this supposition. Mr. Robert Marshall, it is stated, was an intimate friend of John Thomson of Duddingston, and the portraits are supposed to have been painted about 1830-33, or perhaps earlier. The above information was communicated to the author by a grand-daughter of Mr. Marshall, Mrs. C. E. Probert, Greenway, Farnham Royal, Bucks.

PORTRAIT OF THE ARTIST'S SON, FRANCIS. $13\frac{1}{2}$ in. by $9\frac{1}{2}$ in. On millboard. This portrait is illustrated in the Appendix. It is that of an attractive youth with open countenance, light hair and blue eyes, and dressed in black jacket and tartan vest, large white collar and neck-tie, and holding a pipe in left hand. An account of the career of this son is given elsewhere in this volume. The portrait is the property of a relative by marriage of the artist, Mrs. Moorhouse, 6 Melville Terrace, Stirling.

COMPOSITE PORTRAIT. The composite "portrait" of Thomson, in which the background only was painted by him—referred to on page 364 of the biography—is in possession of Mrs. Caroline Mary Beith, 15 Belhaven Terrace, Kelvinside, Glasgow. This work was asked for on loan for one of the principal loan art exhibitions, but the owner did not consider that the picture contained enough of Thomson's own work to warrant its public exhibition.

John Halliday, Esq., 82 Morningside Road, Edinburgh

LANDSCAPE. $8\frac{5}{8}$ in. by $7\frac{1}{2}$ in. Upright. Originally owned by Sir John Murray Naesmyth, Bart., of Posso. Described at p. 475.

EXHIBITED WORKS

Associated Society of Artists, Edinburgh

1808. LANDSCAPE : Composition.
LANDSCAPE : Composition.
LANDSCAPE : Composition.
LANDSCAPE : Composition.
SKETCH IN CHARCOAL.
1809. LANDSCAPE : Composition.
1813. LANDSCAPE.
DUDDINGSTON, FROM THE WEST.
VIEW NEAR TYNNINGHAME.
VIEW IN THE GLEN OF THE CALDER.

Edinburgh Exhibition Society

1814. LANDSCAPE : Composition.
COTTAGE IN Ayrshire.
A WILLOW STUMP NEAR DUDDINGSTON.
VIEW OF AN OLD STONE QUARRY AT CLELAND.
(Lockhart Thomson Collection.)
1815. VIEW OF DERWENT WATER.
VIEW OF DUDDINGSTON HOUSE.
VIEW OF DUDDINGSTON LOCH.

Thomson of Duddingston

LOWER FALL OF DALLKAIRNEY, AYRSHIRE.

SKETCH FROM NATURE IN DUDDINGSTON PARK.

SKETCH FROM THE GROUNDS OF SIR PATRICK
INGLIS.

1816. EDINBURGH FROM THE WEST. (*See Index.*)

Royal Institution for the Encouragement of the Fine Arts in Scotland

1822. ABERLADY BAY.

(National Gallery of Scotland.)

CAMBUSKENNETH.

(Sir J. H. A. Macdonald, Edinburgh.)

LANDSCAPE : Composition.

DUNBAR CASTLE.

1824. FAST CASTLE, BERWICKSHIRE. St. Abb's Head in
distance.

(Sir J. H. A. Macdonald, Edinburgh.)

FAST CASTLE. Bass Rock in Distance.

(Miss Duncan, Edinburgh.)

COIR-NAN-URISKIN.

VIEW FROM THE GROUNDS OF HILLSIDE.

PART OF CAERLAVEROCK CASTLE.

(Sir J. H. A. Macdonald, Edinburgh.)

PRESTONPANS.

INNERWICK CASTLE.

(Sir J. H. A. Macdonald, Edinburgh.)

1826. DUNLUCE CASTLE, ANTRIM.

(Mrs. Crabbe, formerly Mrs. Hunter of Glenapp.)

RED BAY CASTLE, IRELAND.

(Duke of Buccleuch, Bowhill.)

INNERWICK CASTLE.

(Duke of Buccleuch, Bowhill.)

Thomson of Duddingston

RAVENSHEUGH CASTLE.

(National Gallery of Scotland.)

CAERPHILLY CASTLE.

1827. MOONLIGHT : TANTALLON CASTLE.

(Lord Mansfield.)

INNERWICK CASTLE.

(H. T. N. Hamilton Ogilvy, Esq., of Biel and Archerfield.)

LANDSCAPE : Composition.

STUDY FROM NATURE, NEAR DUDDINGSTON.

(Robert W. Napier, Esq., Edinburgh.)

INCHGARVIE.

(Sir J. H. A. Macdonald, Edinburgh.)

LANDSCAPE : WATERFALL, WITH CAMPSIE LINN,
ON THE TAY.

TORTHORWALD CASTLE.

LOCH KATRINE, FROM COIR-NAN-URISKIN.

(Mrs. Fordyce Buchan of Kelloc.)

SKETCH NEAR STIRLING.

KILCHURN CASTLE.

KINBANE CASTLE.

(James Mylne, Esq., Edinburgh.)

VIEW OF THE BASS ROCK, WITH REMAINS OF
THE STATE PRISON.

(Lockhart Thomson Collection.)

1828. SCENE NEAR THE MANSE OF DUDDINGSTON.

MARTYRS' TOMBS IN THE MOSS OF LOCHINKETT,
IN GALLOWAY.

ROBERT THE BRUCE'S CASTLE OF TURNBERRY.

(National Gallery of Scotland.)

LANDSCAPE : Composition.

LANDSCAPE : Composition.

INNERWICK CASTLE, FROM THE SOUTH.

Thomson of Duddingston

GLEN NEAR LOCH KATRINE.

(W. S. H. Drummond Moray, Esq., Abercairny, Crieff.)

1829. LANDSCAPE : Composition.

LANDSCAPE : Composition.

SCENE ON THE DREME OF KILMORACH, INVER-
NESS-SHIRE.

(Mrs. A. H. Turnbull, Edinburgh.)

PART OF CONWAY CASTLE.

NEWARK CASTLE, ON THE YARROW.

(Duke of Buccleuch, Bowhill.)

MOONLIGHT SCENE.

1830. VIEW IN ARRAN.

(Duke of Buccleuch, Bowhill.)

BASS ROCK, FROM THE EAST.

(Lady Thorburn (?), Peebles.)

LANDSCAPE : EVENING.

DUNDONALD CASTLE, Ayrshire.

Twilight.

DUNKELD.

SCENE IN GLENDYFAS.

LANDSCAPE. (GLEN ROSA, ARRAN?)

VIEW FROM ARROCHAR.

(The late James Gibson Craig, Esq.)

Royal Scottish Academy, Edinburgh

1829. VIEW NEAR GLENFINLAS.

1831. DEAN CASTLE, NEAR KILMARNOCK.

INVERESK CASTLE : An upright composition.

1832. GLEN OF ALTNARIE, MORAYSHIRE.

(Duke of Buccleuch, Bowhill.)

FROM THE GROUNDS OF DUDDINGSTON PARK.

Thomson of Duddingston

VIEW OF CRAIGMILLAR CASTLE.

Lent by Dr. Macknight.

1833. WOOD SCENE.

(Robert W. Napier, Esq., Edinburgh.)

BEN VENUE.

(W. M'Quhae, Esq., Southampton.)

LANDSCAPE : Composition.

GLEN SANNOX, ARRAN.

SCENE ON THE BANKS OF LOCH KATRINE.

RIVER SCENE : MOONLIGHT.

SCENE ON THE WATER OF GIRVAN, Ayrshire.

1835. VIEW IN GLEN FESHIE, INVERNESS-SHIRE.

Lent by the Marquis of Abercorn.

CAERPHILLY CASTLE, SOUTH WALES.

Lent by Lady Belhaven.

1836. VIEW IN GLEN FESHIE.

Lent by North Dalrymple, Esq. (Earl of Stair, Oxenfoord Castle).

CRAIGNETHAN CASTLE.

1837. KILCHURN CASTLE.

DOUNE CASTLE.

(Sir J. H. A. Macdonald, Edinburgh.)

TANTALLON CASTLE.

(Walker Art Gallery, Liverpool.)

SCENE IN GLEN FESHIE.

BEN BLAFFEN, ISLE OF SKYE.

1838. LANDSCAPE : Composition. (REDCASTLE, LUNAN BAY ?)

CATHCART CASTLE.

GLEN SANNOX, ARRAN.

(Duke of Buccleuch, Bowhill.)

1839. MORTON CASTLE, DUMFRIESSHIRE.

(The Marquis of Breadalbane, Taymouth Castle, Perthshire.)

Thomson of Duddingston

EAGLE ROCK, LOCH ECK.

LOCH CORUISKIN, SKYE.

(Dr. Eric Hamilton, R.N., Aberdeen.)

1840. A GLEAM AFTER SUNSET.

(Lockhart Thomson Collection.)

1841. THE LOTHIAN.

Royal Academy, London

1813. VIEW IN THE HIGHLANDS OF SCOTLAND.

The compiler of 'Graves' Dictionary of Artists exhibiting in London' inadvertently included five other pictures by Jacob Thompson of Penrith as exhibits by Thomson.

British Institution, London

1826. VIEW OF DALMENY, EVENING.

(The Earl of Rosebery.)

VIEW OF DALMENY, MORNING.

(The Earl of Rosebery.)

Society of British Artists, London

1828. LOCH KATRINE FROM COIR-NAN-URISKIN.

(Mrs. Fordyce Buchan of Kelloe.)

1831. LANDSCAPE: Composition.

THE GOBLINS' DEN.

Manchester Fine Art Exhibition

1834. SCENE IN THE TROSSACHS—BEN VENUE.

(W. M'Quhae, Esq., Southampton.)

Thomson of Duddingston

*Glasgow Exhibition of Pictures of The Old Masters and a
Selection of the Works of Modern Artists. Under the
direction of the Glasgow Dilettante Society, 1843*

1843. LANDSCAPE: SUNSET.

Lent by G. White, Esq.

COAST VIEW.

Lent by G. White, Esq.

*Exhibition of Works of Modern Artists, St. Enoch's Hall,
Dixon Street, Glasgow, 1853-54*

1853. CATHCART CASTLE.

Property of C. Wilsone Brown, Esq., of Wemyss.

*Loan Exhibition of the Works of Scottish Artists, Royal
Scottish Academy, Edinburgh, 1863*

1863. ON THE GIRVAN.

Lent by David Baird, Esq.

LANDSCAPE.

Lent by the Solicitor-General.

FAST CASTLE AND THE BASS.

Lent by Mrs. A. S. Logan.

DUNURE CASTLE.

Lent by the Solicitor-General.

LANDSCAPE.

Lent by Charles Finlay, Esq. (Present owner, Miss
Finlay, Edinburgh.)

CASTLE OF RAVENSCRAIG.

Lent by Thomas Sprot, Esq. (Present owner, Sheriff-
Substitute Buntine.)

LANDSCAPE.

Lent by M. N. M. Hume, Esq.

Thomson of Duddingston

DUNBAR CASTLE AND THE BASS.

Lent by Mr. Bruce, Greenside.

THE FALLS OF KILMORACH.

Lent by Robert Horne, Esq. (Present owner, Mrs. A. H. Turnbull, Edinburgh.)

RAVENSHEUGH CASTLE : SUNSET.

Lent by Professor Pillans. (Present owner, Scottish National Gallery.)

New Zealand Fine Art Exhibition, 1865

1865. (?) FAST CASTLE—A study.

Lent by John Carstairs, Esq. (Present owner, Miss Low, Edinburgh.)

Leeds Fine Art Exhibition

1875. CRAIGMILLAR CASTLE.

Lent by James Brougham, Esq. (Present owner, Manchester Art Gallery.)

Loan Exhibition of Works of Deceased and Living Scottish Artists, Royal Scottish Academy, Edinburgh, 1880

1880. LANDSCAPE.

Lent by J. Hope Finlay, Esq. (Present owner, Miss Finlay, Edinburgh.)

DUNLUCE CASTLE.

Lent by David MacRitchie, Esq. (Present owner, Sir J. H. A. Macdonald, Edinburgh.)

LANDSCAPE : TANTALLON CASTLE.

Lent by Right Hon. Lord Young. (Present owner, Walker Art Gallery, Liverpool.)

LANDSCAPE : DUNURE CASTLE.

Lent by Right Hon. Lord Young.

Thomson of Duddingston

KILDRUMMY CASTLE, ABERDEENSHIRE.

Lent by J. Maclagan, Esq.

CAERLAVEROCK CASTLE.

Lent by A. Vans Dunlop Best, Esq.

FAST CASTLE, FROM BELOW.

Lent by J. H. A. Macdonald, Esq.

International Exhibition of Industry, Science and Art, Edinburgh, 1886

1886. LANDSCAPE WITH TREES.

Lent by W. Dickson, Esq., 38 York Place, Edinburgh.

DUNLUCE CASTLE.

Lent by James Hunter, Esq., of Glenapp, Ayrshire.
(Present owner, Mrs. Crabbe, formerly Mrs. Hunter
of Glenapp, Edinburgh.)

FAST CASTLE, FROM BELOW.

Lent by Right Hon. J. H. A. Macdonald, Q.C., C.B.,
M.P., LL.D., Edinburgh.

DUNLUCE CASTLE.

Lent by D. MacRitchie, Esq., 4 Archibald Place,
Edinburgh. (Present owner, Sir J. H. A. Mac-
donald, Edinburgh.)

FAST CASTLE, FROM ABOVE.

Lent by Right Hon. J. H. A. Macdonald, Edinburgh.

FAST CASTLE—Sketch.

Lent by D. Macdonald, Esq., Strove, Greenock (now
of Viewfield, Kilcreggan, Dumbartonshire).

Winter Exhibition of Old Masters and Deceased British Artists, Royal Academy, London, 1886

1886. LANDSCAPE—CARRON CASTLE.

Lent by the Earl of Wemyss.

Thomson of Duddingston

International Exhibition, Glasgow, 1888

1888. TANTALLON CASTLE AND THE BASS ROCK.

Lent by J. Parker Smith, Esq.

GLENLUCE CASTLE (correct title, DUNLUCE CASTLE).

Lent by D. MacRitchie, Esq. (Present owner, Sir J. H. A. Macdonald.)

*Winter Exhibition of Works of Old Scottish Portrait-Painters
with a Collection of the Pictures of the Rev. John Thomson
of Duddingston, Grafton Galleries, London, 1895*

1895. ISLAND OF FIDRA.

Lent by Mr. N. Hamilton Ogilvy.

LOCH CORMICK, SKYE.

Lent by Professor Hamilton. (Present owner, Dr. Eric Hamilton, R.N., Aberdeen.)

FAST CASTLE.

Lent by Right Hon. J. H. A. Macdonald, C.B., Lord-Justice Clerk of Scotland.

CONWAY CASTLE.

Lent by Right Hon. J. H. A. Macdonald.

CASTLE URQUHART.

Lent by Arthur Sanderson, Esq.

ON THE EAST COAST.

Lent by J. Adams, Esq.

LOCH SCAVAIG, SKYE.

Lent by Lord Young.

TANTALLON CASTLE.

Lent by Lord Young. (Present owner, Walker Art Gallery, Liverpool.)

RAVENSHEUGH CASTLE.

Lent by Lockhart Thomson, Esq. (Present owner, Sheriff-Substitute Buntine.)

Thomson of Duddingston

KINBAUN CASTLE (BAAN CASTLE).

Lent by James Mylne, Esq.

INNERWICK CASTLE.

Lent by Right Hon. J. H. A. Macdonald.

ROCKY LANDSCAPE.

Lent by Lockhart Thomson, Esq.

FAST CASTLE.

Lent by Rev. Henry Duncan. (Present owner, Miss Duncan, Edinburgh.)

DUNURE CASTLE, AYRSHIRE.

Lent by Lord Young.

STIRLING CASTLE.

Lent by Right Hon. J. H. A. Macdonald.

GLEN FESHIE.

Lent by the Earl of Stair.

EILANDONAN CASTLE.

Lent by James Watt, Esq.

CARRICK CASTLE.

Lent by Thomas Love, Esq.

CASTLE CAMPBELL.

Lent by James Young, Esq. (Present owner, Mrs. James Young, Edinburgh.)

ABERLADY BAY.

Lent by J. G. Arthur, Esq.

TANTALLON CASTLE (another version).

Lent by Lord Young. (Present owner, R. W. Napier, Esq.)

A WOODED LANDSCAPE : THREAVE CASTLE.

Lent by Lockhart Thomson, Esq. (Later owners, Messrs. Doig, Wilson, & Wheatley, Edinburgh.)

MARTYRS' TOMBS IN THE MOSS OF LOCHINKETT, GALLOWAY.

Lent by Lockhart Thomson, Esq. (Present owner, Robert W. Napier, Esq., Edinburgh.)

ST. ABB'S HEAD.

Lent by Lord Young.

Thomson of Duddingston

*The Burns Exhibition, Galleries of the Royal Glasgow Institute
of the Fine Arts, Glasgow, 1896*

1896. DUNURE CASTLE.

Lent by Lord Young.

*Loan Exhibition of Pictures by Sir Henry Raeburn and other
Deceased Painters of the Scottish School, National Gallery
of Scotland, 1901*

1901. LANDSCAPE : FAST CASTLE.

Lent by Right Hon. Lord Young. (Present owner,
Donald Fraser, Esq., Edinburgh.)

LOUGH LARNE, IRELAND.

Lent by the Earl of Stair.

CASTLE URQUHART.

Lent by the Earl of Stair.

CASTLE BAAN, COAST OF IRELAND.

Lent by James Mylne, Esq.

HIGHLAND LOCH SCENE.

Lent by Sir J. H. A. Macdonald, K.C.B., etc.

SMALL UPRIGHT LANDSCAPE.

Lent by Lockhart Thomson, Esq. (Present owner,
Scottish National Gallery.)

FAST CASTLE, FROM BELOW.

Lent by Sir J. H. A. Macdonald.

SMALL LANDSCAPE (19 in. by 13½ in., on panel).

Lent by Lockhart Thomson, Esq.

LANDSCAPE : DUNSTAFFNAGE CASTLE.

Lent by Right Hon. Lord Young. (Later owners,
Messrs. Doig, Wilson, & Wheatley, Edinburgh.)

FAST CASTLE.

Lent by Mrs. Gerald Porter. (Mrs. B. Porter.)

LANDSCAPE STUDY.

Lent by Alex. W. Inglis, Esq.

Thomson of Duddingston

International Exhibition, Glasgow, 1901

1901. GARLETON TOWER, HADDINGTONSHIRE.

Lent by Lockhart Thomson, Esq.

CASTLE ON ROCK.

Lent by Lockhart Thomson, Esq. (Present owner,
A. W. Inglis, Esq., Edinburgh.)

Whitechapel Art Gallery, London, 1901

1901. KINFAUNS CASTLE (BAAN CASTLE).

Lent by James Mylne, Esq.

Art Gallery, Reading, 1905-1907

1905-1907. CUCHULLIN HILLS AND LOCH SCAVAIG.

Lent to the Gallery from February 1905 to April 1907
by the trustees of the late C. J. Mackenzie, Esq.,
of Portmore.

Scottish National Exhibition, Edinburgh, 1908

1908. THE CASTLE ON THE ROCK.

Lent by A. W. Inglis, Esq.

FAST CASTLE, FROM BELOW.

Lent by the Right Hon. Sir J. H. A. Macdonald,
K.C.B., LL.D., F.R.S., Lord-Justice Clerk.

FAST CASTLE.

Lent by Mrs. Blackwood Porter.

CASTLE CAMPBELL.

Lent by Mrs. James Young.

CASTLE BAAN.

Lent by James Mylne, Esq., W.S.

Thomson of Duddingston

*Loan Exhibition of Select Works of Early British Masters,
City of Manchester Art Gallery, 1909*

1909. TANTALLON CASTLE.

Lent by Robert W. Napier, Esq. (Present owner,
Walker Art Gallery, Liverpool.)

Laing Art Gallery, Newcastle, 1909

1909. LANDSCAPE.

Lent by Right Hon. Sir J. H. A. Macdonald.

FAST CASTLE.

Lent by Mrs. Blackwood Porter.

Scottish Exhibition, Glasgow, 1911

1911. CASTLE CAMPBELL ON THE OCHILS.

Lent by Mrs. James Young.

FAST CASTLE.

Lent by Mrs. Blackwood Porter.

DUNLUCE CASTLE.

Lent by the Right Hon. Sir J. H. A. Macdonald,
K.C.B., LL.D., V.D., Lord-Justice Clerk of Scotland.

*Whitechapel Art Gallery, London, 1912. (Summer Exhibition :
Scottish Art and History.)*

1912. OLD MORTALITY (attributed).

Lent by Miss Ramsay.

FAST CASTLE.

Lent by Donald Macdonald, Esq.

TANTALLON CASTLE.

Lent by Walker Art Gallery, Liverpool.

DUNLUCE CASTLE.

Lent by Miss E. J. Wilson.

Thomson of Duddingston

SEASCAPE : STORM ON A SCOTTISH LOCH.

Lent by Mrs. Frank Gibson.

Aberdeen Art Gallery Exhibition (date uncertain)

COVENANTERS' GRAVES (MARTYRS' TOMBS,
GALLOWAY).

Lent by Henry Lumsden, Esq.

RAVENSHEUGH CASTLE.

Lent by Henry Lumsden, Esq.

Art Gallery, Brighton, 1907-1918

1907-1918. CUCHULLIN HILLS AND LOCH SCAVAIG.

Lent to the Gallery from April 1907 to March 1918 by
the trustees of the late Mr. Mackenzie of Portmore.

*Exhibition of Pictures and Sketches by John Thomson of
Duddingston, held during the month of February 1846,
at 19 Princes Street, Edinburgh.*

In addition to the lists of the artist's works exhibited in recognised Art and Loan Exhibitions particulars are here given of an exhibition of paintings, studies and sketches by him which was held soon after his widow's death and just prior to the sale at Messrs. Tait & Nisbet's Auction Rooms, Hanover Street, in April 1846, of his remaining works which had been retained by his widow.

Forty or more pictures, it is said, were sold during the Exhibition ; the pictures remaining unsold were afterwards included in the sale, during the month following, at Messrs. Tait & Nisbet's Rooms. One hundred and fifty-seven pictures were catalogued in this Exhibition, which was open

Thomson of Duddingston

from February 6, 1846, to the end of the month, the hours of admission being from ten to four. An interesting feature is the considerable number of paintings, sketches and studies in oils from Nature catalogued. Respecting one exhibit, No. 53, 'Sea-Beach from Nature,' 14 ft. by 19½ ft., if the catalogue size has been correctly given it would seem as though Thomson—in regard to area of canvas used—had vastly eclipsed the outdoor achievements of modern painters like George Paul Chalmers and William M'Taggart! Concerning another exhibit, that of a 'Sketch from Nature, Stratford-upon-Avon,' this sketch was in all likelihood done while the artist was upon a visit to his son, Dr. Thomas Thomson. It will be observed that a number of the oil sketches from Nature are done on canvases of an unusually large size. Included in this Exhibition was a collection of original sketches in water-colours and chalk. These, uncatalogued, were to be offered for sale in lots, buyers being privileged to remove their purchases when paid for; the paintings as catalogued were not to be removed until the close of the Exhibition, buyers being instructed to enter their names and addresses and the titles of their purchases in the clerk's book. A curious intimation is that "the frames and slips are included in the price." The catalogue is unpriced, the prices of the work exhibited were to be "ascertained from the clerk in the room."

The pictures in their catalogue order are as follow (the spelling is given as in catalogue):

DUNLUCE, ON THE COAST OF WICKLOW, IRELAND. 7 ft.
10 in. by 4 ft. 10 in.

COMPOSITION, known by the name of 'Christ weeping over
Jerusalem.' 7 ft. 10 in. by 4 ft. 10 in.

TURNBERY CASTLE, AYRSHIRE. 4 ft. 4 in. by 2 ft. 11 in.

Thomson of Duddingston

COMPOSITION : SUNSET. 30 in. by 20 in.

CAMBUSKENNETH ABBEY, STIRLINGSHIRE. $29\frac{1}{2}$ in. by 20 in.

MORTON CASTLE, DUMFRIESSHIRE. $27\frac{1}{2}$ in. by $13\frac{3}{4}$ in.

GLEN NEAR TARBET, LOCH LONG. 25 in. by $29\frac{1}{2}$ in.

VIEW IN ARRAN. $19\frac{1}{2}$ in. by $20\frac{1}{2}$ in.

COMPOSITION : MOONLIGHT. (Size omitted.)

COMPOSITION : MOONLIGHT. (Size also omitted.)

TURNBERY, and Arran in the distance. 30 in. by 20 in.

GLEN SANNOX, IN ARRAN. 3 ft. by 1 ft.

DOUNE CASTLE, STIRLINGSHIRE. 17 in. by $12\frac{1}{2}$ in.

EILLEN DONNAN CASTLE, LOCH DOUICH. $31\frac{3}{4}$ in. by 22 in.

KING'S COVE, FIFE. $31\frac{3}{4}$ in. by 22 in.

KINBAUN CASTLE, IRELAND. $31\frac{3}{4}$ in. by 22 in.

HIGHLAND SCENE. $31\frac{3}{4}$ in. by 22 in.

ABERLADY BAY. $31\frac{3}{4}$ in. by 22 in.

SKETCH FROM NATURE. 3 ft. 1 in. by 2 ft. 3 in.

SKETCH OF FAST CASTLE. 3 ft. 1 in. by 2 ft. 3 in.

DUNSTAFFNAGE. 3 ft. 3 in. by 2 ft. 6 in.

SLIGHT SKETCH OF ARRAN. 3 ft. 2 in. by 2 ft. 2 in.

SKETCH OF DUNURE, AYRSHIRE. 3 ft. 2 in. by 2 ft. 2 in.

SKETCH OF RAVENSHEUGH CASTLE. 3 ft. 2 in. by 2 ft. 2 in.

COMPOSITION. 3 ft. 2 in. by 2 ft. 2 in.

KENILWORTH CASTLE : MOONLIGHT. 3 ft. 2 in. by 2 ft. 2 in.

SKETCH FROM NATURE. 3 ft. 2 in. by 2 ft. 2 in.

VIEW IN ARRAN. 30 in. by 20 in.

SKETCH. 30 in. by 20 in.

KINBAUN, IRELAND. 20 in. by 20 in.

Thomson of Duddingston

- SLIGHT SKETCH FROM NATURE. 30 in. by 20 in.
SKETCH : Composition. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $8\frac{1}{2}$ in.
GLENCOE. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $8\frac{1}{2}$ in.
BENVENUE. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $8\frac{1}{2}$ in.
WELL AT THE WORLD'S END : a Nursery Tale. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $8\frac{1}{2}$ in.
GLENCOE. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $8\frac{1}{2}$ in.
VIEW IN THE TROSACHS. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $8\frac{1}{2}$ in.
STUDY FROM NATURE : SUNSET. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $8\frac{1}{2}$ in.
LANDSCAPE : Composition. 2 ft. by 1 ft. 6 in.
BRAES OF BALQUHIDDER. 2 ft. by 1 ft. 6 in.
DOUNE CASTLE. 2 ft. by 1 ft. 6 in.
KINBAUN. 2 ft. by 1 ft. 6 in.
EILLEN DONNAN. 2 ft. by 1 ft. 6 in.
SKETCH ON THE EAST COAST OF SCOTLAND. 2 ft. by 1 ft. 6 in.
SKETCH ON THE EAST COAST OF SCOTLAND. 30 in. by 20 in.
FAST CASTLE, HADDINGTONSHIRE. 30 in. by 20 in.
SLIGHT SKETCH OF SEA-BEACH. 30 in. by 20 in.
KINBAUN, part of Giant's Causeway. 30 in. by 20 in.
VIEW IN DUMFRIESSHIRE. 30 in. by 20 in.
SKETCH FROM NATURE, STRATFORD-UPON-AVON. 30 in. by 25 in.
MOORLAND SCENE, DUMFRIESSHIRE. 30 in. by 20 in.
DUNBAR CASTLE. 14 in. by $19\frac{1}{2}$ in.
SEA-BEACH FROM NATURE. 14 ft. by $19\frac{1}{2}$ ft.
SLIGHT SKETCH OF THE LOTHIANS FROM SOUTRA HILLS. 14 in. by $19\frac{1}{2}$ in.
SKETCH OF DUDDINGSTON CHURCH. 14 in. by $19\frac{1}{2}$ in.

Thomson of Duddingston

- SLIGHT SKETCH IN THE HIGHLANDS. 14 in. by $19\frac{1}{2}$ in.
KINBAUN. 19 in. by $14\frac{1}{4}$ in.
SEAFIELD TOWER. 19 in. by $14\frac{1}{4}$ in.
SKETCH FROM NATURE. 19 in. by $14\frac{1}{4}$ in.
DUDDINGSTON LAKE. 21 in. by 16 in.
LANDSCAPE : Composition. 19 in. by $14\frac{1}{4}$ in.
STUDY : Composition. 24 in. by 19 in.
VIEW FROM NATURE IN THE HIGHLANDS. 19 in. by 14 in.
SKETCH FROM NATURE, BRUNSTON. 19 in. by 14 in.
SLIGHT SKETCH FROM NATURE IN THE HIGHLANDS. 19 in. by 14 in.
LANDSCAPE : Composition. 19 in. by 14 in.
DUDDINGSTON LAKE. 19 in. by $14\frac{1}{4}$ in.
SCENE IN Ayrshire. 19 in. by $14\frac{1}{4}$ in.
VIEW IN ARRAN. 19 in. by $14\frac{1}{4}$ in.
LANDSCAPE : Composition. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.
BENVENUE. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.
CASTLE, KIRKCALDY. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.
LANDSCAPE : Composition. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.
SEA-BEACH, Ayrshire. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.
LANDSCAPE : Composition. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.
DUDDINGSTON LAKE. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.
MOORLAND SCENE. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.
SEA-BEACH, ARRAN. 19 in. by 14 in.
MOORLAND SCENE : Sketch. 19 in. by $14\frac{1}{4}$ in.
VIEW IN ARRAN. 19 in. by $14\frac{1}{4}$ in.
MOORLAND SCENE FROM NATURE. $19\frac{1}{4}$ in. by 15 in.
ABERLADY BAY. 19 in. by $14\frac{1}{4}$ in.
MOORLAND SCENE. 19 in. by $14\frac{1}{4}$ in.

Thomson of Duddingston

SKETCH FROM NATURE. $13\frac{1}{2}$ in. by $17\frac{1}{2}$ in.

COMPOSITION. $17\frac{3}{4}$ in. by 13 in.

DUDDINGSTON. Slight Sketch. $18\frac{1}{2}$ in. by 13 in.

No. 87, untitled. 18 in. by 14 in.

COMPOSITION. 19 in. by 14 in.

TEMPLE OF JUPITER, from an Outline Sketch done in
Greece by H. W. Williams. 19 in. by 14 in.

LOCH KATRINE. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.

VIEW FROM NATURE. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.

LANDSCAPE : Composition. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.

CAVE, ARRAN. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.

BENVENUE. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.

RAVENSHEUGH CASTLE. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.

VIEW IN DUMFRIESSHIRE. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.

VIEW NEAR TARBET. $19\frac{1}{4}$ in. by $14\frac{1}{2}$ in.

SLIGHT SKETCH IN FIFE. 19 in. by 14 in.

VIEW : Composition. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.

VERY SPIRITED SKETCH. $19\frac{1}{4}$ in. by $14\frac{1}{4}$ in.

SKETCH, after Rubens. 19 in. by $14\frac{1}{2}$ in.

GIANT'S CAUSEWAY. 19 in. by 14 in.

SEA-SHORE. $19\frac{1}{4}$ in. by 15 in.

SKETCH : Composition. 17 in. by 13 in.

LANDSCAPE : Composition. $19\frac{1}{4}$ in. by $14\frac{1}{2}$ in.

SCENE IN THE HIGHLANDS NEAR LOCH LONG. $19\frac{1}{4}$ in.
by $14\frac{1}{2}$ in.

LANDSCAPE : Composition. $19\frac{1}{4}$ in. by $14\frac{1}{2}$ in.

SCENE IN THE TROSACHS. 28 in. by 14 in.

SKETCH OF EDINBURGH. 28 in. by 14 in.

SKETCH IN THE HIGHLANDS. 36 in. by 18 in.

KILKERRAN CASTLE, Ayrshire. 19 in. by 23 in.

Thomson of Duddingston

- VIEW IN AYRSHIRE. $15\frac{1}{2}$ in. by $10\frac{1}{2}$ in.
LARN CASTLE, IRELAND. 13 in. by 11 in.
VIEW ON LOCH LOMOND. $13\frac{3}{4}$ in. by $10\frac{1}{2}$ in.
LANDSCAPE : Composition. $13\frac{1}{2}$ in. by 11 in.
SCENE IN SKYE. 14 in. by $10\frac{1}{2}$ in.
DUDDINGSTON LAKE. $15\frac{1}{2}$ in. by $10\frac{1}{2}$ in.
SCENE IN SKY. 14 in. by 11 in.
SEA-BEACH. $26\frac{1}{2}$ in. by $10\frac{1}{2}$ in.
KINGHORN, FIFE. $17\frac{1}{2}$ in. by 9 in.
CRICHTON CASTLE. $9\frac{1}{4}$ in. by $11\frac{1}{2}$ in.
VERY SLIGHT SKETCH. $11\frac{3}{4}$ in. by $9\frac{1}{2}$ in.
LANDSCAPE : Composition. 12 in. by $10\frac{1}{2}$ in.
LANDSCAPE FROM NATURE. $11\frac{3}{4}$ in. by $8\frac{1}{4}$ in.
SEA-BEACH. $11\frac{3}{4}$ in. by $8\frac{1}{4}$ in.
LANDSCAPE : Composition. $11\frac{3}{4}$ in. by $8\frac{1}{4}$ in.
LANDSCAPE FROM NATURE. $11\frac{1}{2}$ in. by 8 in.
MOORLAND SCENE. $11\frac{3}{4}$ in. by $8\frac{1}{4}$ in.
SCENE FROM NATURE. $11\frac{1}{2}$ in. by 9 in.
VIEW IN ARRAN. 12 in. by $8\frac{1}{2}$ in.
SCENE OPPOSITE TO DALMENY PARK. 12 in. by $8\frac{1}{2}$ in.
LANDSCAPE : Composition. $11\frac{1}{2}$ in. by 8 in.
SKETCH ON THE FINDHORN. $11\frac{1}{2}$ in. by $8\frac{1}{4}$ in.
SKETCH : Composition. $11\frac{1}{2}$ in. by $8\frac{1}{4}$ in.
SKETCH IN ARRAN. 10 in. by $8\frac{1}{4}$ in.
LANDSCAPE : Composition. $9\frac{1}{2}$ in. by $6\frac{1}{2}$ in.
DUDDINGSTON LAKE. $11\frac{1}{2}$ in. by $8\frac{1}{2}$ in.
SKETCH, SEA-COAST. $8\frac{1}{4}$ in. by $7\frac{1}{2}$ in.
LANDSCAPE : Composition. 7 in. by 6 in.
LANDSCAPE : Composition. 7 in. by 6 in.

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- KINBAUN, IRELAND. $11\frac{1}{2}$ in. by 8 in.
LANDSCAPE : Composition. $8\frac{1}{2}$ in. by 5 in.
SKETCH FROM NATURE. 9 in. by $6\frac{3}{4}$ in.
LANDSCAPE, after Rembrandt. 22 in. by 17 in.
DUDDINGSTON LAKE. $15\frac{1}{2}$ in. by $10\frac{1}{2}$ in.
SLEUHEE POOL, MORAYSHIRE. $16\frac{1}{2}$ in. by $8\frac{1}{2}$ in.
COMPOSITION : MOONLIGHT. $7\frac{1}{2}$ in. by $6\frac{1}{2}$ in.
GLEN SANNOX, ARRAN. 3 ft. 1 in. by 25 in.
GIANT'S CAUSEWAY, IRELAND. 19 in. by $14\frac{1}{4}$ in.
VIEW ON THE COAST NEAR PRESTONPANS. $19\frac{1}{4}$ in. by
14 in.
CAERNARVON CASTLE. $11\frac{1}{2}$ in. by $7\frac{1}{2}$ in.
VIEW NEAR DUMFRIES. (Size omitted.)
LANDSCAPE : Composition. 15 in. by 10 in.
SKETCH ON PAPER. 12 in. by 8 in.
DUDDINGSTON LAKE. 16 in. by 8 in.
VIEW ON THE FINDHORN. 17 in. by 10 in.
DUDDINGSTON LAKE. 28 in. by 14 in.

ENGRAVED WORKS

MARTYRS' TOMBS, IN THE MOSS OF LOCHINKETT, GALLOWAY. Engraved by William Bell Scott, H.R.S.A. Size of engraved surface, $18\frac{1}{2}$ in. by $12\frac{1}{2}$ in. Published by John Stewart, 49 Nicolson Street, Edinburgh. Original owner of the painting : William Stewart, Esq., of Glenormiston.

Note.—This work is celebrated for its truth, mastery and power as a landscape. One or two writers have, however, read a kind of theological significance into the work—a meaning is found in the foreground figure “with covenanting manual” and in the ray of light striking upon the tombs :

A slant ray rested like a hope
On Cameron's new-made grave.

A writer referring to a well known treatment of the subject in the author's possession says : “The longer one looks at this exquisite picture the more one becomes satisfied with its peaceful rendering of a secluded wilderness, into which the human element is introduced with historic and religious interest.”

The inscription on the engraving of the picture indicates the scene as the burial-place of four martyrs of the Covenant : John Wallace, William Heron, John Gordon and William Stewart ; who were “found out and shot by Captain Bruce and Captain Lag, 2 March, 1685.”

The correctness of the definition of the locality of this picture—Lochinkett—is questioned by the author of ‘Rambles in Galloway’ and by the author of ‘Martyr Graves of Scotland’ and also by those familiar with the scenery of Lochinkett and that of Glen Trool, the wildly magnificent scenery of which the picture is said finely to render. This contention is dealt with under ‘Notes.’

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ARROCHAR, ARGYLLSHIRE. On stone by Schacher, 1830(?): Schenk & M'Farlane, lithographers, Edinburgh. Size of lithographed surface, 14 in. by $9\frac{5}{8}$ in. Former owner of the painting: James Gibson Craig, Esq.

BASS ROCK. Probably engraved about 1830. Engraver uncertain. Present owner of the painting uncertain.

FAST CASTLE—A STORM. Engraved in mezzotint. A particularly fine plate. Engraver uncertain; said to be Samuel Cousins, R.A. Size of engraved surface, $10\frac{1}{4}$ in. by $6\frac{3}{4}$ in. Impressions very rare. Present owner of the painting unknown.

Note.—This engraving is wrongly supposed by another writer to be from a picture in possession of Sir J. H. A. Macdonald.

DUNLUCE CASTLE. Engraved by William Miller, H.R.S.A., 1848, for the 'Royal Association for the Promotion of the Fine Arts in Scotland.' Size of engraved surface, $19\frac{3}{8}$ in. by $11\frac{3}{4}$ in. Present owner of the painting: Mrs. Crabbe, formerly Mrs. Hunter of Glenapp.

PORTFOLIO OF SIX ETCHINGS AFTER PAINTINGS BY JOHN THOMSON, H.R.S.A. Etched by William B. Hole, R.S.A., 1889, for the 'Royal Association for the Promotion of the Fine Arts in Scotland':—

FAST CASTLE. E.S., $10\frac{3}{8}$ in. by $7\frac{3}{4}$ in. (Sir J. H. A. Macdonald.)

THREAVE CASTLE. E.S., $10\frac{1}{2}$ in. by $7\frac{3}{4}$ in. (Late Lockhart Thomson, Esq.)

URQUHART CASTLE. E.S., $10\frac{1}{2}$ in. by $7\frac{3}{4}$ in. (Earl of Stair.)

ABERLADY BAY. E.S., $10\frac{3}{4}$ in. by $7\frac{1}{4}$ in. (National Gallery of Scotland.)

DUNURE CASTLE. E.S., $10\frac{1}{2}$ in. by $7\frac{3}{4}$ in. (Late Lord Young.)

RAVENSHEUGH CASTLE. E.S., 11 in. by 7 in. (National Gallery of Scotland.)

Note.—A few sets of these etchings were printed on Japanese vellum.

Thomson of Duddingston

MARTYRS' TOMBS IN THE BOG OF LOCH-IN-KETT,
GALLOWAY. Photogravure, finished by hand, on vellum, by
J. Craig Annan, 1905. Size of engraved surface, 24 in. by 16
in. Published October 1, 1905, by Messrs. R. & R. Napier,
fine art dealers, Edinburgh. Present owner of the painting :
Robert W. Napier, Esq.

BOOK PLATES

'Provincial and Picturesque Antiquities of Scotland.'

Sir Walter Scott. 1826

DISTANT VIEW OF CRICHTON CASTLE. Engraved by
G. Cooke. E.S., 9 in. by $6\frac{1}{4}$ in.

DALKEITH. Engraved by H. le Keux. E.S., 9 in. by $6\frac{1}{4}$ in.

EDINBURGH FROM CORSTORPHINE HILL. Engraved by
W. Woolnoth. E.S., $9\frac{3}{8}$ in. by 7 in.

DISTANT VIEW OF CRAIGMILLAR CASTLE. Engraved by
W. Woolnoth. E.S., 9 in. by $6\frac{1}{4}$ in.

CRAIGMILLAR CASTLE. Engraved by J. C. Allen. E.S.,
8 in. by 6 in.

MERCHISTON TOWER. Engraved by J. Stewart. E.S.,
 $8\frac{3}{4}$ in. by $6\frac{3}{8}$ in.

ROSLIN CASTLE. Engraved by W. Cooke, Junr. E.S.,
9 in. by $6\frac{3}{4}$ in.

INNERWICK CASTLE. Engraved by W. Miller. E.S.,
 $8\frac{1}{4}$ in. by $6\frac{1}{4}$ in.

TANTALLON. Engraved by Robt. Wallis. E.S., $9\frac{1}{2}$ in.
by 7 in.

FAST CASTLE. Engraved by William Miller. E.S., $8\frac{1}{2}$ in.
by 6 in. (Present owner of the painting : Miss Duncan,
Edinburgh.)

DIRLETON CASTLE. Engraved by William Miller. E.S.,
 $8\frac{1}{2}$ in. by 6 in.

Note.—On a recent visit to Abbotsford I observed on the walls of the
entrance passages of Abbotsford House several of the original paintings
from which the engravings for these book-plates were made. These

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pictures are not entered in the Abbotsford Catalogue and apparently their identity was unknown to the present family. The works, all on panel and varying in size from about $18\frac{1}{2}$ in. by $13\frac{1}{2}$ in. to $19\frac{1}{2}$ in. by $13\frac{1}{2}$ in., include 'Tantallon,' 'Dalkeith,' 'Innerwick,' 'Craigmillar,' and others.

'Bride of Lammermoor.' Sir Walter Scott

FAST CASTLE FROM ABOVE. Engraved by Horsburgh.
(Collection at Abbotsford.)

'A Century of Artists.' W. E. Henley. 1889

DUNLUCE CASTLE. Etched by A. W. Henley. E.S.,
 $6\frac{1}{4}$ in. by $4\frac{1}{2}$ in. (Sir J. H. A. Macdonald.)

'John Thomson of Duddingston, Pastor and Painter.' William Baird, F.S.A.Scot. 1895. Eleven full-page photogravure plates; on vellum in large paper edition

TANTALLON CASTLE. (Earl of Stair.)

MARTYRS' TOMBS. (Robert W. Napier, Esq.)

RAVENSHEUGH CASTLE. (Sheriff-Substitute Buntine.)

CONWAY CASTLE. (Sir J. H. A. Macdonald.)

CASTLE CAMPBELL. (Mrs. James Young.)

GLEN FESHIE. (Earl of Stair.)

NEWARK CASTLE. (Duke of Buccleuch.)

THE FIRTH OF CLYDE. (National Gallery of Scotland.)

FAST CASTLE—FROM ABOVE. (Sir J. H. A. Macdonald.)

DUNLUCE CASTLE. (Miss E. J. Wilson.)

BRODICK CASTLE. (Duke of Buccleuch.)

This volume also contains thirty small sketch illustrations made from paintings by the artist, but these cannot be regarded as faithful or successful presentments of the original paintings.

'James VI. and the Gowrie Mystery.' Andrew Lang. 1902

FAST CASTLE FROM ABOVE. Full-page process plate.
(Mrs. Blackwood Porter.)

Thomson of Duddingston

'Nineteenth Century Art.' D. S. MacColl. 1902

CASTLE ON THE ROCK. Full-page photogravure; on vellum in large paper edition. (A. W. Inglis, Esq.)

'Scottish School of Painting.' W. D. McKay, R.S.A. 1906

FAST CASTLE—FROM BELOW. Full-page process plate. (Sir J. H. A. Macdonald.)

DUNLUCE CASTLE. Full-page process plate. (Sir J. H. A. Macdonald.)

'John Thomson of Duddingston, Pastor and Painter.' New and cheaper edition. William Baird, F.S.A.Scot. 1907

The same photogravure plates which were contained in the original volume, published in 1895.

'Scottish Painting, Past and Present.' James L. Caw, 1908

BAAN CASTLE. Full-page process plate. (James Mylne, Esq.)

'Connoisseur.' Article by Frank Gibson. April 1917

STORM ON A SCOTTISH LOCH. Colour plate, frontispiece; 9 in. by 7 in. (Mrs. Frank Gibson.)

HIGHLAND LANDSCAPE. Process plate. (D. Croal Thomson, Esq.)

FAST CASTLE. Process plate. (Sir J. H. A. Macdonald.)

CASTLE BAAN. Process plate. (James Mylne, Esq.)

RAVENSHEUGH CASTLE. Process plate. (Duke of Buccleuch.)

Note.—This picture is wrongly stated by the writer of the article to be "in the possession of Mr. Lockhart Thomson." The work was never the property of Mr. Lockhart Thomson, whose death occurred more than a dozen years ago, but was commissioned from the artist by the then Duke of Buccleuch and has ever since hung at Bowhill.

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ON THE FIRTH OF CLYDE. Process plate. (Scottish National Gallery.)

RAVENSHEUGH CASTLE. Process plate. (Scottish National Gallery.)

GLEN FESHIE. Large plate; 9 in. by $5\frac{3}{4}$ in. (Earl of Stair.)

ABERLADY BAY. Process plate. (Scottish National Gallery.)

Catalogue of the National Gallery of Scotland

RAVENSHEUGH CASTLE, ON THE FIRTH OF CLYDE, and
ABERLADY BAY. Process illustrations.

Catalogue of the Collection at Oxenfoord Castle

CASTLE URQUHART. Photogravure plate.

Note.—Thomson's work is also illustrated in one or two other catalogues of Loan or Permanent Art Collections.

PICTURES SOLD BY AUCTION

Pictures by JOHN THOMSON, H.R.S.A.

(The Property of the Artist's Widow.)

Sold in Messrs. C. B. TAIT & Co.'s Auction Galleries,
11 Hanover Street, Edinburgh, on the following dates :

January 26, 1841

ROMANTIC VIEW IN GLEN SANNOX, ARRAN.

VIEW OF DOUNE CASTLE.

VIEW IN THE HIGHLANDS.

VIEW OF DUNURE CASTLE.

February 22, 1841

LARGE LANDSCAPE : VIEW OF INNERWICK CASTLE.

LARGE LANDSCAPE : VIEW OF DUNNOTTAR CASTLE.

February 23, 1841

VIEW NEAR DUDDINGSTON.

BUSBY CASTLE.

March 29, 1841

VIEW NEAR PRESTONPANS.

VIEW IN GALLOWAY.

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March 30, 1841

LANDSCAPE : A sketch.

SMALL LANDSCAPE.

VIEW OF RAVENSHEUGH CASTLE.

A MOOR SCENE.

VIEW OF ARRAN.

SKETCH.

The original sketch of the large picture representing the Martyrs' Tombs, in the possession of William Stewart, Esq., of Glenormiston.

LANDSCAPE, from a water-colour drawing by H. W. Williams.

VIEW OF CRAIGMILLAR CASTLE.

SMALL LANDSCAPE.

VIEW NEAR CRAIGMILLAR.

VIEW OF ARRAN.

SMALL LANDSCAPE.

SCENE NEAR LOCH KATRINE.

SMALL LANDSCAPE.

LANDSCAPE, after Richard Wilson.

LANDSCAPE.

LANDSCAPE.

The catalogue included examples from the artist's collection of the works of Poussin, Salvator Rosa, Vandewelde, Teniers, Ostade, Van Dyck, Caracci, and others of the old masters, and also some modern pictures by Alexander Nasmyth, Patrick Nasmyth, Ewbank, and others. There were also included in the sale a fine collection of framed prints, a large library of books, and the violins and violoncello of Neil Gow.

April 3, 1841

Pencil Drawings

VIEWS OF KELSO, IN DUMFRIESSHIRE, and two others.

ON THE FINDHORN, BURNTISLAND, and two others.

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SEAFIELD TOWER, THE PASS OF KILLIECRANKIE, and two others.

KENILWORTH CASTLE, THE ISLE OF BUTE, and two others.

PRESTON TOWER, and three others.

KAMES CASTLE, KENILWORTH, INCHGARVIE, and KELSO.

DUNBAR CASTLE, CLEISH CASTLE, and two others.

WEMYSS CASTLE, LINLITHGOW, and three others.

PRESTONPANS, and DUNOON.

CRAIGNETHAN CASTLE, and three others.

KELSO ABBEY, LINLITHGOW, and two others.

DUDDINGSTON GARDEN, SKETCH FROM NATURE, and two others.

ST. ANDREWS, DOUNE CASTLE, and two others.

DIRLETON CASTLE, ABBOTSFORD, HOUSE IN WHICH SMOLLETT WAS BORN, and one other.

LINLITHGOW, and five others.

ROSLIN CASTLE, TANTALLON CASTLE, BOYNE CASTLE, and KILDRUMMY CASTLE.

TANTALLON CASTLE, and three others.

DIRLETON CASTLE, LOCH KATRINE, and two others.

VIEWS ON THE FINDHORN, and three others.

VIEW IN ARRAN, DUNBLANE, LINLITHGOW PALACE, and two others.

LOCH LOMOND, THE PLANE TREE AT MAXWELLTOWN, and two others.

VIEWS IN ARRAN, ON THE ISLA, and three others.

Sketches from Nature in Water-colour

VIEWS NEAR EYEMOUTH, BORRODALE, and three others.

BROUGHAM CASTLE, and another.

Thomson of Duddingston

THE GOBLINS' CAVE, LOCH KATRINE, and A STUDY.

DYSART, and two others.

VIEW AT BALLACHULISH, and two others.

CRAIGMILLAR CASTLE, and another.

WINDY GOWL, and two others.

VIEWS AT ROSLIN, BELLEVILLE, INVERESK CHURCH, and another.

DUNBLANE, THE GOBLINS' CAVE, DUDDINGSTON, and another.

VIEW IN WARWICKSHIRE, DUDDINGSTON MANSE, and another.

ROCKS AT DUNBAR, ISLAND OF SKYE, and a SCENE AT RELUGAS.

THE PASS OF KILLIECRANKIE, and three others.

HAILES CASTLE, TANTALLON CASTLE, and two others.

DALKEITH, VIEW ON THE TAY, YESTER CASTLE, and VIEW IN THE ISLE OF MAN.

DUDDINGSTON LOCH, VIEW IN THE HIGHLANDS, and two others.

VIEW IN THE HIGHLANDS, PART OF ARTHUR'S SEAT, and two others.

THE BASS ROCK, and five others.

VIEW AT BELLEVILLE, and three others.

VIEW ON THE FINDHORN, IN THE GROUNDS AT RELUGAS, A STUDY, and another.

CRAIGMILLAR CASTLE, and three others.

VIEW NEAR EDINBURGH, and three others.

There was also sold on this date a portion of the artist's collection of engravings, etchings, and paintings. Lots 1-36 included engravings and etchings by or after Parmigiano, Rubens, Paul Bril, Caracci, Teniers (figures in landscape, and landscape), Ferg, Callot, Breughel, Louth-

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bourg, Wilson, De Neue, Fouquiere, Swaneveldt, Poussin, Claude, Guercino, Turner, Berghem, Potter, Wouvermans, Titian, Domenichino, Raphael, Both and others. There were also portraits of Sir Henry Raeburn and others and an original drawing by Runciman. Lots 80-90 included the following original works by the masters : 'The Marriage of Neptune and Amphitrite' by Luca Giordano ; 'A Storm with Figures' by Runciman, from Lord Eldin's collection ; 'A Boy and Ass' by Murillo ; 'Portrait of his Son' by Rubens ; 'Original Sketch for the Large Picture in the Church of St. Magnus' by Tintoretto ; Ditto, the companion ; 'A Study from Nature' by Richard Wilson ; 'View on the Sea Coast with Figures and Shipping' by Van Goyen ; 'Small Landscape and Figures' by Domenichino ; 'The Giants fighting with the Gods' by Pietro da Cortona ; Drawing in Pencil by Paul Potter. Included in another property in the sale was a fine drawing in chalk heightened with water-colour of the 'Night Guard,' the finished study for the original picture by Rembrandt in the Royal Museum at Amsterdam, and signed : "Rembrandt f. 1642."

April 20, 1841

LANDSCAPE : Composition.

LANDSCAPE : TWILIGHT.

CATALOGUE OF PICTURES, FINISHED DRAWINGS AND SKETCHES FROM NATURE

BY REV. JOHN THOMSON OF DUDDINGSTON

("Being the entire remainder of the works of this eminent master which were retained by his widow.")

Sold by auction by Messrs. TAIT & NISBET, on 9th and 11th April 1846, in their Great Room, No. 11 Hanover Street, Edinburgh.

Sketches in Charcoal

KENILWORTH, and four others.

BRIDGE BEYOND CAERNARVON, and five others.

GLEN SANNOX, ARRAN—FROM THE SEA, and eleven others.

Thomson of Duddingston

LOCH KATRINE, and ten others.

ON THE FINDHORN, FIRS IN GLEN FESHIE, and nine others.

KILCHURN CASTLE, and two others.

SCENERY IN SCOTLAND—Thirty-eight Sketches from Nature, mounted on paper, in one vol. calf.

Coloured Drawings

WILLOW TREES, DUDDINGSTON LOCH, and three others.

DRAWING FROM NATURE, DUDDINGSTON LOCH, and two others.

VIEW NEAR DUNBAR, and two others.

CHALK DRAWING for a picture in the possession of Lady Ravensworth.

DUDDINGSTON LOCH, and two others.

CRICHTON CASTLE, and four others.

CRAIGMILLAR CASTLE, and four others.

DUDDINGSTON LOCH, and three others.

THREAVE CASTLE, and three others.

KIRKCALDY, and two others.

THREE SKETCHES FROM NATURE.

TWO SKETCHES from pictures by Claude, and one CHALK DRAWING.

DUDDINGSTON, and two others.

ON THE FINDHORN, and two others.

SKETCH OF PARIS, and seven others.

DUDDINGSTON LOCH, and two others.

ORIGINAL SKETCH OF DUNLUCE CASTLE, and four others.

ABOVE THE MARBLE LODGE—GLEN TILT, and eight others.

COLOURED DRAWINGS by Mrs. Thomson, some of them from Nature. Lots 27-37.

Thomson of Duddingston

Finished Water-colour Drawings (Framed and Glazed)

VIEW NEAR COCKENZIE.

ST. BERNARD'S WELL.

VIEW ON THE ESK, NEAR EDINBURGH.

LANDSCAPE—DRAWING FROM NATURE.

VIEW OF INCHCOLME.

STUDY FROM NATURE.

VIEW IN PERTHSHIRE.

ORIGINAL SKETCH for the large Picture of the Lothians.

DRAWING IN CANDLE-SNUFF.

LOCHLEVEN CASTLE.

Equal in force of expression to any oil-painting.

SKETCH FROM NATURE—HIGHLAND SCENERY.

COAST SCENE, DYSART.

STUDY OF TREES FROM NATURE.

FINISHED WATER-COLOUR DRAWINGS by Mrs. Thomson, mostly copies from pictures by Mr. Thomson, including a drawing from the Martyrs' Tombs ; framed and glazed. Lots 51-66.

SKETCHES by H. W. Williams, Prints, and Copies of Scott's 'Provincial Antiquities of Scotland.' Lots 67-81.

Two Cremona Violins by Amati, Guitar by Panorma, and Large Collection of Music in thirty volumes. Lots 82-85.

Artists' Materials, etc.

Oil Paintings (sold at Second Day's Sale)

THE WELL AT THE WORLD'S END: A nursery tale.

STUDY OF TREES FROM NATURE.

LANDSCAPE: THE LOOK-OUT.

SKETCH: Recollections of a Picture by Rubens.

Thomson of Duddingston

LANDSCAPE COMPOSITION.

VIEW OF DUNBAR CASTLE.

VIEW FROM NATURE.

LANDSCAPE WITH FIGURES : An early work.

STUDY FROM THE PAINTING-ROOM WINDOW AT DUDDINGSTON.

MOORLAND SCENE.

DUDDINGSTON LOCH AND CRAIGMILLAR.

VIEW IN ARRAN.

SCENE IN THE ISLE OF SKYE.

MOORLAND SCENE FROM NATURE.

LANDSCAPE WITH RUINS—A Sketch.

LANDSCAPE COMPOSITION : Very powerful (view south of Edinburgh).

VIEW ON THE SEA COAST—A Sketch.

LANDSCAPE COMPOSITION—A very early Picture.

DUDDINGSTON LOCH, CRAIGMILLAR, LIBERTON, AND THE PENTLANDS—A Sketch from Nature.

VIEW ON THE EAST COAST.

VIEW FROM THE FRONT OF THE MANSE, DUDDINGSTON—A Sketch.

VIEW OF A CAVE IN ARRAN.

VIEW FROM THE WINDOW AT DUDDINGSTON, WITH CATTLE : A Study from Nature.

THREE VIEWS IN THE HIGHLANDS.

DUDDINGSTON LOCH : Liberton and Pentland Hills in distance.

OLD ARCHWAY AT CRAIGMILLAR.

LANDSCAPE COMPOSITION.

Painted with ground crystal and other original elements, only used by Mr. Thomson.

Thomson of Duddingston

DUDDINGSTON LOCH—Sketch from Nature : Duddingston.

DOUNE CASTLE.

A fine specimen of the silvery clearness of Thomson's early style of colouring, and regarded by himself as the best picture he ever painted. It was much admired at Duddingston by all lovers of the art.

TORTHORWALD CASTLE, DUMFRIESSHIRE.

Mr. Thomson's last effort. This picture was painted nine days before his death, and has been much admired as a piece of colour.

RAVENSHEUGH CASTLE, with Kirkcaldy in the distance.

This is one of Mr. Thomson's favourite subjects, which he treated variously.

DUDDINGSTON LOCH—A Sketch.

COAST SCENE.

STUDY FROM NATURE NEAR DUDDINGSTON LOCH.

MOORLAND SCENE.

Distinguished for richness of colouring.

HIGHLAND SCENE NEAR THE PASS OF KILLIECRANKIE.

This is a most exquisite specimen of Mr. Thomson's feeling for Nature in her romantic aspects.

LANDSCAPE BY MOONLIGHT : Composition.

SKETCH FROM NATURE : DUDDINGSTON LOCH.

SKETCH for a large Picture.

SKETCH : Composition.

GRAND GALLERY PICTURE : Composition known by the name of 'Christ weeping over Jerusalem.'

This picture, from the sacredness of the subject and the force and character of the composition, has excited much admiration. It has been regarded by competent judges as a fine specimen of Mr. Thomson's highest style.

THE EAGLE'S ROCK, GLEN SANNOX, ARRAN.

Much admired by J. M. W. Turner, London.

SKETCH done on the spot, near Stratford-on-Avon.

LANDSCAPE COMPOSITION.

Painted thirty-five years ago.

Thomson of Duddingston

WATERFALL ON THE ACHRAY WATER.

This has been regarded as one of the finest pieces of colouring produced by Mr. Thomson.

COAST SCENE IN ARRAN.

SCENE IN THE HIGHLANDS NEAR LOCH LONG.

LANDSCAPE COMPOSITION.

KINBANE, ANTRIM.

This picture is one of the finest specimens of Mr. Thomson's style in rocky coast scenery. The original sketch will accompany the picture.

STUDY OF DUDDINGSTON LOCH AND DISTANCE.

MOORLAND SCENE.

SKETCH FROM NATURE : ROSLIN GLEN.

DUDDINGSTON LOCH : Craigmillar, etc., in the distance; by moonlight.

Universally admired for its deep feeling.

HOLLYHOCK AND PERIWINKLES.

The only flower-piece ever painted by Mr. Thomson.

DUDDINGSTON KIRK AND LOCH, WITH WINDY GOWL.

Figures by Mr. Wm. Lizars. A beautiful specimen of moonlight scenery.

KINBANE, IRELAND.

A beautiful specimen of Thomson's grey manner.

THE "JAWHOLE" ON THE EAST COAST OF SCOTLAND.

A well-known and much-admired picture.

SKETCH : DUDDINGSTON LOCH, LIBERTON AND THE PENTLANDS.

MOONLIGHT COMPOSITION WITH FIGURES.

For depth of feeling this picture is not surpassed by any in the collection.

A NUMBER OF PICTURES by Thomson, not in the catalogue, to be sold separately.

There was also sold on the same day the remainder of Mr. Thomson's

Thomson of Duddingston

collection of paintings by the masters, and this collection included examples of Salvator Rosa, Van Goyen, Nicholas Poussin, Rosa de Tivoli, Cuyp, Borgognone and others. There were also some works by H. W. Williams and by Mrs. Thomson, the latter mostly copies from her husband's pictures, as the catalogue indicates.

The following particulars of pictures by Thomson sold about the same period may be found interesting. These examples appear, as might have been expected from the circumstances of their sale, to have been genuine works. Many of the pictures catalogued under Thomson's name in later, and particularly in more recent auctions have either been spurious or of very doubtful attribution. This stricture does not reasonably apply to works in the Gibson Craig Collection, sold at Edinburgh in 1887, nor to works in collections like those of Professor Pillans, Lord Rutherford, Baron Hume, and Mr. Scrooper sold at various periods of last century. A number of pictures from these collections are catalogued in the present volume.

CATALOGUE OF CABINET OF PICTURES

(The Property of Mr. George White, Glasgow.)

Sold by Messrs. C. B. Tait & Co., Hanover Street, Edinburgh, on Saturday, March 15, 1845.

"Consisting of fifty exquisitely beautiful examples of this great master, chiefly views of remarkable places in Scotland in his best time."

VIEW OF THE FORTH OPPOSITE DALMENY PARK.

LANDSCAPE—THE ENTRANCE TO ABERCORN PARK.

LANDSCAPE: A Sketch.

VIEW OF DUDDINGSTON LOCH, Salisbury Crags in the distance.

VIEW IN THE HIGHLANDS.

Thomson of Duddingston

ROAD SCENE WITH FIGURES.

WOODY LANDSCAPE.

WOODY LANDSCAPE.

LANDSCAPE WITH LAKE SCENERY.

WOODY LANDSCAPE.

DUDDINGSTON LOCH, Craigmillar Castle in the distance.

LANDSCAPE COMPOSITION.

TANTALLON CASTLE, the Bass Rock in the distance.

VIEW OF LARNE CASTLE, IRELAND.

VIEW OF EDINBURGH FROM INCHKEITH.

LANDSCAPE—A Sketch.

Much admired by Sir David Wilkie.

SEA-PIECE—THE FISHERY.

VIEW OF DOUNE CASTLE.

WOODY LANDSCAPE WITH WATER.

DUDDINGSTON LOCH.

DUDDINGSTON LOCH (companion picture).

MOORLAND SCENE.

COAST SCENE.

VIEW ON THE SEA COAST.

LANDSCAPE AND CATTLE, a scene in the Highlands.

VIEW ON THE SEA COAST, an old castle on the cliff.

VIEW ON THE EAST COAST OF SCOTLAND.

WOODY LANDSCAPE, a view in the Highlands.

VIEW OF THE BASS ROCK.

This picture has been engraved.

THE BRAES OF BALQUHIDDER.

A ROMANTIC GLEN IN THE HIGHLANDS.

LANDSCAPE AND FIGURES—Lake scenery.

WOODY LANDSCAPE.

Thomson of Duddingston

VIEW OF GLEN FESHIE.

A favourite subject.

COAST SCENE.

SEA-PIECE WITH SHIPPING.

The figures by E. T. Crawford.

VIEW OF ABBOTSFORD.

The figures of Sir Walter Scott and dogs painted by Sir William Allan.

ALTNARIE—A Highland Ravine tributary to the Findhorn.

This picture Mr. Thomson considered one of the finest of his works.

VIEW OF TANTALLON CASTLE, the Bass Rock in the distance.

VIEW OF FAST CASTLE (companion picture).

COAST SCENE, ISLE OF SKYE—Painted on the spot.

HIGHLAND GLEN—THE GLEAM.

SOLITUDE—Highland scenery and water.

Mr. Thomson refused one hundred and thirty guineas for this fine picture from the Association for the Promotion of the Fine Arts in Scotland.

SMALL SKETCH OF DUDDINGSTON LOCH.

VIEW OF DOUNE CASTLE.

LANDSCAPE BY MOONLIGHT.

LANDSCAPE COMPOSITION.

VIEW OF EAGLE'S CRAG.

VIEW FROM NATURE.

SMALL LANDSCAPE.

Another Property

VIEW NEAR CALLANDER.

VIEW IN GLEN LYON.

SMALL LANDSCAPE WITH WATERFALL.

Thomson of Duddingston

On January 23, 1845

CLASSICAL LANDSCAPE WITH FIGURES.

TURNBERRY CASTLE, with the Island of Arran in the distance.

LANDSCAPE—MORNING.

LANDSCAPE AND CATTLE.

WOODY LANDSCAPE, with ruins of an old castle.

THE PROPERTY OF MR. JOHN NORIE

Sold on March 22, 1845

VIEW OF CRAIGMILLAR CASTLE.

FAST CASTLE.

CLASSICAL LANDSCAPE.

VIEW IN THE HIGHLANDS.

On April 5, 1845

MOORLAND SCENE NEAR DUMFRIES.

On May 17, 1845

MOOR SCENE NEAR DUMFRIES.

The following well known collections of paintings by John Thomson sold by auction within recent years will be found of interest, although the difference between the sizes given in the auction catalogues and in the catalogue in Mr. William Baird's 'Memoir,' together with the lack of detailed description of the works in the latter volume, make it impossible to describe those pictures, the present owners of which the author has been unable to trace. Many of these pictures are, however, catalogued and described in the present volume.

Thomson of Duddingston

COLLECTION OF THE LATE LOCKHART THOMSON, Esq.

(Nephew of the Artist)

Duveen, Murrayfield, Edinburgh

Sold by auction, at Edinburgh, on March 10 and 11, 1905

- LANDSCAPE. 4 in. by 4 in.
- LANDSCAPE. 7 in. by $6\frac{1}{2}$ in. Upright.
(Purchased by Mr. M'Laren (?).)
- LANDSCAPE. $11\frac{1}{2}$ in. by 9 in. Upright.
(Purchased by Messrs. Doig, Wilson, & Wheatley.)
- LANDSCAPE. 8 in. by $5\frac{1}{2}$ in.
- STUDY FROM NATURE. $10\frac{1}{2}$ in. by $7\frac{1}{2}$ in.
(Purchased by J. R. Finlay, Esq.)
- COAST SCENE WITH CASTLE. $18\frac{1}{2}$ in. by $13\frac{1}{2}$ in.
- WOODED LANDSCAPE. $11\frac{1}{2}$ in. by 8 in.
(Purchased by Messrs. Doig, Wilson, & Wheatley.)
- LANDSCAPE WITH LAKE. 12 in. by 9 in.
(Purchased by Mr. M'Laren (?).)
- WOODED LANDSCAPE. $11\frac{1}{2}$ in. by 8 in.
- GLEN OF ALTNARIE. 12 in. by 9 in.
(Purchased by Messrs. Doig, Wilson, & Wheatley.)
- LANDSCAPE. $18\frac{1}{2}$ in. by 14 in.
(Purchased by W. S. Black, Esq.)
- COMPOSITION LANDSCAPE. 17 in. by $13\frac{1}{2}$ in.
(Purchased by Messrs. Doig, Wilson, & Wheatley.)
- FAST CASTLE. $17\frac{1}{2}$ in. by $13\frac{1}{2}$ in.
(Purchased by A. Ernest Harley, Esq.)
- BRAHAN CASTLE. 19 in. by 14 in.
(Purchased by Mr. Thornton.)
- RUINS OF A CASTLE ON A HILL. 19 in. by $13\frac{1}{2}$ in.
(Purchased by Messrs. Doig, Wilson, & Wheatley.)

Thomson of Duddingston

- THE THREE TREES WELL, DUNDEE. 19 in. by 14 in.
(Purchased by Mr. Duncan.)
- MOUNTAINOUS LANDSCAPE. 2 ft. $11\frac{1}{2}$ in. by 2 ft. $5\frac{1}{2}$ in.
(Purchased by Mr. Proudfoot of Messrs. Aitken Dott & Son.)
- A RAVINE WITH TREES. 2 ft. 5 in. by 2 ft. Upright.
(Purchased by Charles H. Woolford, Esq.)
- MOUNTAINOUS LANDSCAPE. 3 ft. $1\frac{1}{2}$ in. by 2 ft. 1 in.
(Purchased by Messrs. Doig, Wilson, & Wheatley.)
- AN OLD QUARRY. $18\frac{1}{2}$ in. by $13\frac{1}{2}$ in.
- STONEHAVEN CASTLE. $11\frac{1}{2}$ in. by $8\frac{1}{2}$ in.
(Purchased by Messrs. Doig, Wilson, & Wheatley.)
- WOODED LANDSCAPE. $13\frac{1}{2}$ in. by 10 in.
(Purchased by Messrs. Doig, Wilson, & Wheatley.)
- LANDSCAPE WITH RIVER. 16 in. by $9\frac{1}{2}$ in.
(Purchased by Bailie Gray.)
- LANDSCAPE WITH HILLS. 15 in. by $6\frac{1}{2}$ in.
- A HILLY LANDSCAPE. 15 in. by $11\frac{1}{2}$ in.
(Purchased by Messrs. Doig, Wilson, & Wheatley.)
- CARRON CASTLE. $12\frac{1}{2}$ in. by $9\frac{1}{2}$ in.
(Purchased by Donald Fraser, Esq.)
- WOODED LANDSCAPE. 20 in. by 10 in.
(Purchased by Peter Begg, Esq.)
- WOODED LANDSCAPE. 20 in. by $15\frac{1}{2}$ in.
(Purchased by Mr. Hannaford.)
- VIEW OF DENBIGH. 2 ft. $1\frac{1}{2}$ in. by 7 in.
(Purchased by Mr. Hannaford.)
- THREAVE CASTLE. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $7\frac{1}{2}$ in.
(Purchased by Messrs. Doig, Wilson, & Wheatley.)
- FAST CASTLE. 2 ft. $5\frac{1}{2}$ in. by 1 ft. $7\frac{1}{2}$ in.
(Purchased by Messrs. Doig, Wilson, & Wheatley.)
- LOCHLEVEN CASTLE. 3 ft. $\frac{1}{2}$ in. by 1 ft. 7 in.
(Purchased by Mr. Aikman.)
- KILCHURN CASTLE. 3 ft. $7\frac{1}{2}$ in. by 2 ft. $5\frac{1}{2}$ in.
(Purchased by Sheriff-Substitute Buntine.)

Thomson of Duddingston

SEA-PIECE WITH BATTLESHIPS. 3 ft. 7 in. by 2 ft. 8½ in.

The joint-work of Thomson and Turner.

(Purchased by Mr. Turnbull.)

RAVENSHEUGH CASTLE. 3 ft. 1½ in. by 2 ft. ½ in.

(Purchased by Sheriff-Substitute Buntine.)

GOATFELL, ARRAN. 2 ft. 5½ in. by 1 ft. 7½ in.

(Purchased by Messrs. Doig, Wilson, & Wheatley.)

VIEW FROM DUMBARTON. 2 ft. 5 in. by 1 ft. 8 in.

(Purchased by Bailie Gray.)

PASS OF KILLIECRANKIE. 3 ft. by 1 ft. 7½ in.

(Purchased by Mr. Rose.)

MARTYRS' TOMBS, LOCHINKETT, GALLOWAY. 2 ft. 6 in.

by 1 ft. 8 in. (Catalogued as a View in Galloway.)

(Purchased by Robert W. Napier, Esq., of Messrs. R. & R. Napier.)

Note.—The painting of 'Threave Castle,' included in this sale, was one of a series of the artist's works etched by William Hole, R.S.A., for the 'Royal Association for the Promotion of the Fine Arts in Scotland.' When seen by the author in 1905 it was in a ruinous condition owing to the action of bitumen. So bad was its condition that it was bound to suffer grievously under restoration. It appeared to have been originally a work of fine quality and truthfulness, with atmospheric subtlety and strength of handling. The play of light among the trees of the foreground forest had apparently been rendered with masterly power. The author does not know the present whereabouts of the work.

COLLECTION OF THE LATE RIGHT HON. LORD YOUNG

28 Moray Place, Edinburgh

Sold at Edinburgh on January 24 and 25, 1908

VIEW IN AYRSHIRE. 14 in. by 12 in.

COAST VIEW WITH CASTLE 12½ in. by 17 in.

DUNSTAFFNAGE CASTLE. 19 in. by 16 in.

(Purchased by Messrs. Doig, Wilson, & Wheatley.)

Thomson of Duddingston

FAST CASTLE. 19 in. by 16 in.

(Purchased by Donald Fraser, Esq.)

VIEW ON THE ANNAN. 16 in. by 11 in.

COAST SCENE WITH CASTLE. 19 in. by 13½ in.

CRAIGMILLAR. 17 in. by 8 in. (Catalogued as by
M'Culloch.)

TANTALLON CASTLE. 3 ft. 3 in. by 2 ft. 1 in.

(Purchased by Mr. R. W. Napier of Messrs. R. & R. Napier.)

RIVER SCENE—Figures by Farquharson (?). 3 ft. 3½ in.
by 2 ft. 6 in.

(Purchased by Mr. Hannaford.)

LOCH CORUIK. 2 ft. 6 in. by 1 ft. 8 in.

(Purchased by Mr. Hannaford.)

LANDSCAPE. 22 in. by 8 in.

(Purchased by Mr. Hannaford.)

DUNURE CASTLE. 2 ft. 11 in. by 2 ft. 2 in.

INVERLOCHY CASTLE. 3 ft. 1 in. by 2 ft.

(Purchased by Mr. Hannaford.)

Note.—A large gallery picture, 'Duddingston House, from the Grounds,' formerly in this collection, was presented by the owner, some years before his decease, to his native place. 'Dunstaffnage Castle'—an exhibited work—sold in this collection, was considered by the owner, the late Lord Young, to be one of the artist's finest renderings of the subject. The author remembers the work as a particularly beautiful and tender realisation of the poetic restfulness of a late afternoon landscape. In the left nearer middle-distance, the massive, castle-crowned promontory, rising from a placid sea, was set against a sky of lovely grey-blue. Unfortunately, the foreground, with figures, was affected by bitumen. The author has failed to trace the present owner of the work.

OTHER AUCTION WORKS.—A small panel, 11¼ in. by 8 in., purporting to be a study for the picture of 'Aberlady Bay,' in the Scottish National Gallery, was sold in Christie, Manson, & Wood's Rooms, London, on March 20, 1914, in the collection of the late T. G. Arthur, Esq., Carrick House, Ayr. Doubt was expressed by a well known art-writer in respect to the genuineness of this work. A landscape said to be by Thomson was sold in the Coulter Mains Collection, Lanarkshire, some time ago.

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reference is made to the artist or his works*

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ART CATALOGUES.—Biographical details or references to the artist and his work appear in the Catalogues of the various Art Galleries in which his art is represented ; also in the Catalogues of the art sections of the different National or International Exhibitions and other Loan Exhibitions of Pictures where his work has been shown ; and in the Catalogues of Private Collections which contain examples of his art.

PRESS ARTICLES AND NOTICES.—Numerous notices of or references to the artist and his art have appeared in the principal newspapers and periodicals. These notices are contemporaneous with the important Loan and other Exhibitions where examples of the artist were exhibited, and, from time to time, the artist has been referred to or his work treated of in the editorial, literary, or correspondence columns of the Press.

Thomson of Duddingston

CORRESPONDENCE AND OPINIONS.—Valuable and interesting reference is made to the artist and his work in the published or unpublished correspondence or recorded opinions of Sir Henry Raeburn, R.A. ; Sir David Wilkie, R.A. ; Sir William Allan, P.R.S.A. ; Sir Francis Grant, P.R.S.A. ; H. W. Williams ; W. B. Johnstone, R.S.A. ; Andrew Wilson, R.S.A. ; Thomas Duncan, R.S.A. ; William Simson, R.S.A. ; Robert Scott Lauder, R.S.A. ; J. M. W. Turner, R.A. ; John Constable, R.A. ; George Paul Chalmers, R.S.A. ; Horatio M'Culloch, R.S.A. ; J. C. Wintour, A.R.S.A. ; Sir James D. Linton, P.R.I. ; Sir George Reid, P.R.S.A. ; and other deceased and living painters : also in the published, manuscript, or communicated records of Sir Walter Scott ; Clerk of Eldin ; Professor Pillans ; Miss Meldrum ; Mr. Lockhart Thomson ; Mrs. Isabella Lauder Thomson ; and many other friends and relatives of the artist. Mention ought also to be made of the communicated opinions of critics and connoisseurs, some of whose appreciations have since appeared in print.

Note.—Thomson is also referred to in Seguiet's 'Dictionary of the Works of Painters,' 1870, and, it is believed, in several other volumes, the titles of which the author has been unable to ascertain before going to Press.

NOTES

SCOTTISH ART INSTINCT : p. 1. The inherent artistry, or imaginative temper, of the Scot is sufficiently indicated in books on the subject.

EARLY SCOTTISH LANDSCAPE PAINTERS : pp. 3-4. Wait and Alexander, portrait painters, are suspected of occasional landscape productions ; a son of Alexander, at anyrate, is said to have practised landscape. I remember seeing years ago a landscape, much the worse of wear, which was signed and dated by one of these artists. Lancelot Brown and Charles Cordiner were other early landscapists. The connection of some of these painters—who belonged to the early seventeenth or eighteenth centuries—with landscape practice is, however based on very slender conjecture, and they are not generally recorded in art volumes as having been associated with landscape painting. Belonging to the latter part of the eighteenth century, the landscape art of Alexander Runciman was an advance on that of his more immediate contemporaries, the brothers Norrie, who were chiefly decorative painters. The art of Alexander Runciman was, in real artistry and feeling, far below that of his brother John, who, unfortunately for Scottish art, died young. This artist's use of landscape as a setting to his figure-subjects is marked by fine fitness. The Scottish gallery contains one or two of the very few examples of his art. Jacob More, who was patronised by Reynolds, spent the greater part of his life in Rome where he practised and died. He was enamoured of Italian scenery. Alexander Nasmyth sometimes touched a more sincere and natural art, and his theatrical scenery and treatment of Old Edinburgh views are considered by some critics to have been superior to his more conventional and pretentious landscapes. His theatrical scenery has all perished and his Old Edinburgh pictures are not often met with.

ACADEMIC TRAINING AND ART-CRAFTSMANSHIP : pp. 44, etc. I remember a well-known artist making in my hearing the following comment on the work of a certain Scottish painter : "What I like about your work is its individual technique. The fact that you have never attended an art-college probably accounts for this. We artists who have been through the art-schools, and have there been taught the same methods, all paint alike ; in our work there is no

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marked diversity of method nor individuality of style. *That* is the accursed influence of the art-schools." I also recall the remark of a Scottish Academician about a young artist's work: "You have the gift of brushwork, a thing that cannot be taught. Hundreds of students pass through the Life-class of the Academy and do not possess that gift. No tuition, no instruction, can supply what is so essentially a birthright." Perhaps one of the most pernicious utterances on art-craftsmanship was that recently made by a prominent painter on the occasion of a valedictory address: "We artists must be jealous of our status as members of a learned craft." Such complaisance probably accounts for the preference too often shown by art-exhibition committees for the empty posturings of craft over the priceless if immature efforts of real artistic ability.

REYNOLDS'S 'DISCOURSES': pp. 65-69, 216-222. I thought fit to devote some space to what I deem to be the correct interpretation of Reynolds's meaning in his 'Discourses'—relative to genius and the artist's attitude to natural facts,—as no writer, so far as my research goes, has hitherto interpreted what I consider to be Reynolds's obvious meaning.

GENIUS: p. 68. Genius may be said to be an exquisite harmony of heart and soul, a co-ordination of the powers of thought.

THOMSON, REFERENCE TO TECHNIQUE OF: pp. 72-74. Critics are sometimes quite illogical and self-contradictory in their statements regarding Thomson's craftsmanship. After censuring a supposed want of technical mastery in his pictures a critic goes on to state that not a few of his achievements "entitle him to be ranked with the masters of Landscape Art"! Another critic tells us that Thomson, although an "unmasterly" painter, is a "classic" in art! Hitherto, the best-informed and most discerning writers on Thomson and his art have ignored such deliverances as unworthy of serious attention. But in a volume professing to deal exhaustively with the artist and his work these unfounded and misleading criticisms could not be altogether ignored. Whether I have seemed to give them undue importance, or have, to some extent, repeated myself in refuting them, must remain a matter of opinion. I have elected to dispose of these futile criticisms in the earlier chapters of the critical section, thus cleansing a way, for the reader, to my declamation of the artist's genius and achievements in art. This arrangement is, in a manner, an argument from the lesser to the greater, and, in the last chapter, to the culminating statement of what constitutes great art. The last chapter of the critical section has, in this sense, a close bearing upon my general treatment of Thomson's genius. The intelligent reader may admit the wisdom and the artistry of this arrangement. The opinions I hold on art-craftsmanship have not only a close bearing on Thomson's art but have been found "instructive and helpful" to art-students and others. This also may justify the amount of space I have devoted to the matter.

MANUAL LABOUR AND ART—CRANE: pp. 84-85. Sir Walter Crane adds that "it is as much what we know as what we feel that enters into our art." Sir Walter Crane would have expressed his meaning better in these words: "It is as

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much what we have had experience of in life as what we feel that enters into our art."

BITUMEN : pp. 93, 168, 175. Bituminous pictures have been known to remain long unaffected under favourable circumstances and then to go rapidly to ruin under changed atmospheric conditions.

MONET AND THOMSON : p. 109. I do not mean to convey the idea that Thomson would have been indifferent to the best in modern art. What I do mean is that Thomson never could have fallen into the error of making the "realisation of light" the paramount purpose of his art. The method of Monet, if uncontrolled by the more vital essentials of great art, leads but to positive chaos in painting. Among painters, Cezanne was one who fortunately came to realise this important truth. The "realisation of light," which is a singular fetish in art to-day, may be discarded to-morrow for a "delineation of darkness." And so the babble of the studios goes on. "'Tis little things please little minds." The artist who has an inordinate desire for light has only to lay down his brush and sit in the sun! The true artist estimates all such matters in their proper degree of importance and as they appear in relation to the greater purposes of his art. How far this fantastical devotion to "light" in present-day art is a reflex of the restless materialism, the failure of faith, the corroding discontent, of many of the present generation is a subject for profound analyses. In these remarks it is not intended to cast ridicule upon the art of Monet, who, by reason of the sincerity of his aims, is entitled to an honourable if not a great place in art. Thomson subordinated his treatment of "light" to what he considered the more important aims of his art. His independence of the merely pictorial in landscape painting has been sufficiently dealt with in the book.

CHIAROSCURO—GEORGE MOORE : pp. 125-126. Moore, speaking of the "insinuating poetry" of chiaroscuro, says: "Nature is parsimonious of this her greatest gift, surrendering it slowly, and only to those who love her best, and whose hearts are pure of mercenary thought."

THOMSON'S TREE PAINTING : pp. 127, 136-137. Few critics seem properly to have understood Thomson's treatment of trees. While never departing from and while always conveying a deep sense of the feeling for Nature in his pictures, he often draws his branches or other forms in conformity with the rhythm of line and largeness and simplicity of design in his compositions. Thus, to alter or modify a line would destroy that rhythm. This is true artistry. The "laws of ramification" in tree-painting, so very important to the man of talent, are always estimated in relation to artistic fitness by the man of genius—as witness works of the masters.

THOMSON, CRITICAL OPINIONS OF : pp. 151-156. After forming independently a high opinion of Thomson's art and genius I was gratified to find my opinion largely supported not only in the verdicts of earlier artists and critics, but in communications to me from certain of our leading artists and art-writers.

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CLAUDE : p. 156. A critical comparison of Claude and Thomson reads : "Thomson advanced beyond Claude in power and beauty of colouring, in a closer and deeper comprehension of Nature, in largeness and simplicity of conception, and in his certainty of observation of the truths of natural effects." I have edited and somewhat condensed this deliverance—even as I have done in the case of certain other critical "comments" in the text.

EXPERIMENTAL CANVASES : p. 160. A proportion of the pictures catalogued in the present volume must be classed under this heading.

THOMSON'S RELATION TO THE PAST IN ART : p. 166. Some critics conjecture that Thomson's earlier practice was founded upon that of the Dutch masters and his later practice upon that of Salvator Rosa, Poussin, and Claude.

COROT'S ATTITUDE TO NATURE : p. 215. The artist, naturally, must have the power of imagining upon a given basis of observation and fact.

RUSKIN : p. 231. Mr. Ruskin, it should be allowed, lived to doubt or explain certain of his views and theories about art.

ROYAL INSTITUTION : pp. 278-281. For convenience' sake I refer to the Institution from its foundation as the "Royal Institution." Some little time elapsed after its foundation before it received its charter. The same applies, in some degree, to my references to the Royal Scottish Academy. The official designation of the Institution is : 'The Royal Institution for the Encouragement of the Fine Arts in Scotland.' Some writers vary this description by the substitution of "Promotion" for "Encouragement."

TURNER'S VISIT TO DUDDINGSTON MANSE : p. 301 (Gift to Thomson). Turner on one of his visits to Duddingston Manse, probably in 1822, presented his picture of 'The Old Bridge at Meulan' to Thomson "as a mark of friendship and respect for his great genius as a landscape painter." This picture, I am informed, is now in possession of Mr. John Young Myrtle of Edinburgh and Leith. Mr. Myrtle, it is stated, acquired the picture from the family of the gentleman to whom it passed after Thomson's death.

"YOU BEAT ME HOLLOW—IN FRAMES !" : p. 306. As a very thoughtless and erroneous construction has been put by writers and others upon this purely humorous remark of Turner regarding Thomson's pictures, I have tried to place the matter in its proper setting and perspective. Turner's high estimate of Thomson's genius is known, and, even apart from that, Turner was not so absolutely indifferent to the usages of hospitality and good feeling, nor so incapable of critical and artistic perception, as to have intended his sally to be taken otherwise than as a playful attempt at wit—as it was so taken by Thomson and laughingly repeated by him to his fellow-artists. A person feeling mortified does not usually make a jest of such a matter as Thomson did on this occasion.

'MARTYRS' TOMBS' : p. 316. The rendering of the subject entered on p. 443 of the Catalogue (Appendix) is in certain details nearer to the picture engraved by Bell Scott than are other renderings mentioned in the Catalogue. It

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is reasonable to suppose that Thomson would make a number of sketches and preparatory studies and a few experimental canvases before painting the great picture of this subject engraved by Bell Scott.

PORTRAITS OF THE ARTIST'S FAMILY BY W. J. THOMSON: p. 343. A miniature portrait by W. J. Thomson, R.S.A., of a prepossessing young lady in Regency costume, now in possession of C. W. C. Oman, Esq., of Frewin Hall, Oxford, is said to be that of a sister of John Thomson or of one of his daughters. It is inscribed on the back: "Miss Thomson of Duddingston" and, in another hand, the date 1813 is given. Unless this date is an error the portrait could hardly represent the artist's daughter.

"CANDLE SNUFFINGS": p. 364. The only known surviving example of Thomson's "candle snuffings" sketches is in possession of Mr. John Halliday, 82 Morningside Road, Edinburgh. It is a composition of Ravenscraig or Dunluce and measures $6\frac{1}{2}$ in. by $4\frac{1}{2}$ in.

MEMORIALS TO THOMSON: p. 369. The proposal had been made, just prior to the outbreak of the Great War, to have a memorial tablet to the artist placed near the Church and Manse of Duddingston.

WILSON, MISS (Grand-daughter of "Christopher North"): Catalogue, p. 428. It is interesting to state that Professor John Wilson ("Christopher North") resided for some years at 29 Ann Street, Miss Wilson's present residence.

'MARTYRS' TOMBS': pp. 430, 511. The author of 'Rambles in Galloway' and the author of 'Martyr Graves of Scotland' seem to have overlooked the fact that the Lochinkett "Tombs" are reproduced in every detail in Thomson's picture, 'The Martyrs' Tombs.' The "Tombs" in Glen Trool are quite different, both in construction and arrangement. It is very singular that the author of the work on the Martyr Graves of Scotland should have failed to notice this very obvious fact. In regard to locality it is quite possible that the artist modified the Lochinkett scenery to suit his own artistic conception, or that he partly united the scenery of Glen Trool with that of Lochinkett. It is well known that the artist rarely painted "views of particular places." The proof seems absolute that the artist made no "accidental error," as the above authors supposed he did, when naming his picture: 'Martyrs' Tombs in the Bog of Loch-in-Kett, Galloway.'

According to Bell Scott and others this work made a deep impression when exhibited in the Royal Institution in 1828.

PORTER, MRS. BLACKWOOD: Catalogue, p. 437. The works in possession of Mrs. Blackwood Porter were acquired from the artist by her grandfather, Mr. William Blackwood, the eminent publisher. A large picture of 'Castle Campbell' was disposed of by Mrs. Porter some years ago.

'MARTYRS' TOMBS': Appendix, p. 511. It might appear that the author of 'Scottish Painting: Past and Present' had made a curious slip in his reference

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to the Tombs "above which the whaups are crying"; for in none of the artist's renderings of the subject are "whaups" introduced. No doubt the author in question intended to convey by his remark an idea of the picture's poetic atmosphere or significance—not that "whaups" were to be considered as a feature of the composition.

'LOCHLEVEN CASTLE' (Mrs. Fullarton): Catalogue, p. 471. When valued for probate some years ago this picture was judged to be "a very perfect and good example." It was gifted to the owner many years ago by the widow of the late Mr. John Gibson, W.S., 12 Charlotte St., Edinburgh.

THOMSON AS A "MODERN." It is claimed by some living artists and critics that had Thomson been alive to-day he would have been "a great leader," "a giant," among modern painters. These critics also speak of the "easy technical mastery" and of the "impressive power" of his work.

THOMSON AND THE PICTURE DEALERS. In fairness to the picture dealers I ought to make known the fact that several years ago the intention of some of the leading art dealers to "ensure for Thomson the fame of Raeburn and other early British Masters" was defeated by reason of the rarity in the market of first-rate specimens of his art in good condition. Nevertheless, in the opinion of certain distinguished judges of art, "Thomson's day is bound to come."

'TANTALLON CASTLE': Illustration, p. 200. Through an unfortunate error on the part of the photographers a portion of the right side of this picture does not appear in the process-block illustration—observe sailing-boat "cut through" at right of composition. There was no opportunity to re-photograph the work before going to Press.

'CASTLE ON A ROCK.' This picture, illustrated at page 1 and described at page 424 of Catalogue, has just recently been presented to the National Gallery of Scotland by A. W. Inglis, Esq., Edinburgh.

'DUNNOTTAR CASTLE.' I learn that a small picture of this title, $7\frac{1}{2}$ in. by 6 in. on panel, sold at Edinburgh on March 19, 1904, in the Dalguise House Collection, is in the possession of J. S. Murray, Esq., Greenside, Selkirk, the well known art-collector.

'DUNDONALD CASTLE'; $15\frac{1}{2}$ in. by $11\frac{1}{2}$ in. This work is now in possession of Mr. T. Corsan Morton (see p. 482).

A composition of 'BOTHWELL CASTLE,' $23\frac{1}{2}$ in. by $15\frac{5}{8}$ in. on panel, is, I am informed, in possession of S. O'Callaghan, Esq., 31 So. Frederick Street, Dublin.

Notes to 'Second Issue'

ACADEMIC TRAINING: Chap. III. ; pp. 30-41. In answer to those who object that "painters like Turner and Constable owed the foundation of their success to academic instruction" I would point to the facts of Constable's art-development, to Gainsborough's independent training, and to Ruskin's unsparing indictment of the evils of academic tuition to Turner. Says Ruskin: "It (the Academy) taught Turner nothing, not even the one thing it might have done—the mechanical process of safe oil-painting, sure vehicles, and permanent colours. Turner from the beginning was led into constrained and unnatural error . . . the Academy . . . carefully repressed his perceptions of truth, his capacities of invention, and his tendencies of choice. For him it was impossible to do right but in a spirit of defiance; and the first condition of his progress in learning was the power to forget." *TECHNIQUE OF MILLET*: p. 57.—Turner answered very similarly a Frenchman who came to London to enquire as to Turner's method in painting.

TURNER IN SCOTLAND: pp. 301-309. Thornbury, Turner's biographer, is noticeably inaccurate in certain of his statements about Turner's sojourn in Scotland, particularly in regard to Turner's relationship with Thomson. Doubtless the impossibility of getting in touch with reliable sources of information accounts for Thornbury's errors. Turner is said to have visited Scotland as early as 1801, but the supposition that he visited Edinburgh and met Thomson in 1818 is founded on mere conjecture. It does not seem that Turner came into intimate relationship with Thomson until the year 1822. P. 309 (WILKIE).—Thornbury tells a similar story about Lawrence. Ruskin and others warmly assert Turner's fundamental kindness of heart. NOTES: p. 542.—Turner most probably gifted his picture of 'Meulan Bridge' to Thomson on the occasion of his second visit to the Manse in 1831.

DUNDONALD: p. 242. "Dundonald, which is the neighbouring parish to Girvan" ought quite obviously to read: "a neighbouring parish to Irvine." (See First Issue.)

CRAIGMILLAR CASTLE: p. 263. Viewed from Duddingston the Castle appears on a near and southerly incline; seen from a certain favourite view-point of artists it stands on a near and northerly incline.

DUDDINGSTON LOCH: p. 263. The surface area of the loch has been further diminished by extensive draining on the west side and by the deepening of the outlet. Its picturesqueness has consequently much declined since Thomson's day.

HAWTHORN TREE: p. 365. Remarkable for its dimensions and great age, and an object of particular admiration when in full blossom, this venerable tree is said to have been the largest of its kind in Scotland. It stood close to the western gate of the Manse, and was, as has been stated, blown down during a violent storm in May 1840.

"CALENDS OF NOVEMBER": p. 369. The English translation might more accurately read: "On the fifth day before the Calends of November." The apparent "mistranslation" in the First Issue was entirely due to an undetected

error in the typescript.—Likewise, for “Joannis” read “Johannis” and for “Hujusce” read “Huiusce.” Authorities differ as to the exact date of Thomson’s death, but certain records, supported by the inscription on Thomson’s tomb, point to October 27, 1840, as the correct date.

APPENDIX : Catalogue of Pictures. An upright landscape, $24\frac{1}{2}$ in. by 19 in., depicting a wild Highland pass with lofty mountains, gnarled trees, and water, and two men with horses and a dog on a broken path near the foreground, is in possession of Cecil White, Esq., 23 Drummond Place, Edinburgh. “An example of this consummate master” has just recently been lent to the Dundee Fine Art Gallery by David M. Petrie, Esq., The Hainin, Wormit, Fifeshire. This panel, 18 in. by 13 in., is described as a fine mountainous and foliaged landscape with river and figures, painted in a rich scheme of colour. . . . “A feeling of stately repose.” A landscape, ‘View near Duddingston,’ 12 in. by 9 in., hangs in the private “basement” rooms of the Royal Scottish Academy. “Treated in beautiful greys; the foreground warm: figures and dog at left by Sir William Allan.” ‘ABERLADY BAY’: p. 401.—William Simson merely painted boats or figures into a few of Thomson’s less important productions. Some of Thomson’s minor pictures have been marred by the introduction of figures or animals by inferior artists. For obvious reasons I have catalogued intact the large and well known collections. Certain of the catalogued pictures were not accessible for inspection and I had to trust to documentary or other proofs as to their authenticity.

P. 397 (DAUGHTERS OF DR. THOMSON OF LEAMINGTON). Another source of information affirms that Annie was married to a Mr. H. O. Shore. Fanny became the wife of Dashwood Ricketts, Esq.; Caroline the wife of Mr. Thos. Davis; Isabella the wife of Mr. W. H. Humphreys, and Mary Ellen the wife of W. F. Larkins, Esq.

‘PROVINCIAL AND PICTURESQUE ANTIQUITIES OF SCOTLAND’; ENGRAVED BOOK PLATES: p. 513. Lockhart in his *Life of Scott* refers to the originals of these engravings as “drawings” and as “water-colours.” The engravings themselves suggest that they were done from oil-paintings. It is unlikely that Thomson would on this occasion depart from the use of his favourite medium, oil paint, and indeed there was no reason why he should do so. I have been quite unable to trace these supposed water-colours, at Abbotsford or elsewhere. The oil-paintings, referred to in Note, p. 513, are disadvantageously placed for reliable critical inspection and all seem more or less deteriorated.

M‘TAGGART’S ART: p. 152. I do not disparage the vital art of Wm. M‘Taggart, whose genius I was one of the first to recognise.—Even as I was one of the first to discern the genius of another of our Scottish painters, Mr. S. J. Peploe. Among moderns the art of painters like W. Y. Macgregor and F. Porter is, in a manner, somewhat reminiscent of Thomson’s big simplicity in outlook.

DATES AND SIMILAR DETAILS. As authorities sometimes differ in regard to these details I have adopted those which seem the most authentic or the more probable. This remark, fortunately, has only a minor bearing in the present instance.

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